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THE CONCERT-GOER'S
LIBRARY OF
DESCRIPTIVE NOTES

By ROSA NEWMARCH

COMPLETE EDITION

OXFORD UNIVERSITY PRESS
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NOTE

This Complete Edition of *The Concert-Goer's Library of Descriptive Notes* comprises the four volumes, as follows :

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THE CONCERT-GOER'S
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By ROSA NEWMARCH

VOLUME I

OXFORD UNIVERSITY PRESS
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TO
SIR HENRY J. WOOD
THE MOTIVE POWER WHICH
KEPT US ALL MOVING FORWARD
FROM
THE FLY-ON-THE-WHEEL

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AUTHOR'S PREFACE

THE descriptive notes published in 'The Concert-goer's Library' are selected for the most part from the analytical programmes written for the Queen's Hall Orchestra between the years 1908 and 1927. This period includes the Symphony, Sunday, and Promenade Concerts. Some of the notes have also been written for the Liverpool Philharmonic Society, the Choral and Orchestral Union of Glasgow, the Sheffield Musical Festivals (1908 and 1911), and the Norwich Triennial Festivals (1911, 1924, 1927).

The author believes that the method of publication in miscellaneous groups of works will be found more convenient than devoting one volume entirely to Symphonies, another to Overtures, and so on. The works chosen for the earlier volumes are those most frequently heard in the concert-room, on the wireless, and the gramophone. It may be possible to follow the classical selections with a volume dealing entirely with modern composers.

Undoubtedly the most profitable time to read descriptive notes is just before—or even just after—hearing the works. During the actual performance attention should be wholly concentrated on the music itself.

These volumes, handy in size, and superior in print to the average programme book, will, it is hoped, satisfy the demand, frequently urged upon the writer, to give the notes a more permanent form.

CONTENTS

AUTHOR'S PREFACE	v
----------------------------	---

SYMPHONIES, OVERTURES, CONCERTOS

SYMPHONIES.

Beethoven	No. 3, in E flat ('Eroica'), Op. 55.	3
	No. 4, in B flat, Op. 60	8
	No. 6, in F ('Pastoral'), Op. 68	12
	No. 8, in F major, Op. 93	16
Brahms	No. 2, in D major, Op. 73	19
Dvořák	No. 5, in E minor ('From the New World'), Op. 95	23
Elgar	No. 1, in A flat, Op. 55	25
Franck	In D minor	35
Haydn	No. 6 (in B. and H. New Edition), in D ('Le Matin')	38
	No. 94, in G ('The Surprise')	40
Mozart	No. 35, in D ('Haffner')	42
	No. 40, in G minor	43
Schubert	No. 8, in B minor ('Unfinished')	46
Tchaikovsky	No. 5, in E minor and major, Op. 64	48

OVERTURES.

Beethoven	'Coriolan', Op. 62	55
	'Leonora', No. 2	56
	'Leonora', No. 1	57
	'Leonora', No. 3	58
	'Fidelio'	59
Brahms	Academic Festival	60
Dvořák	'Carneval', Op. 92	61
	'Othello', Op. 93	62
Elgar	'Cockaigne' (In London Town), Op. 40	63
Gluck	'Iphigenia in Aulis'	66
Handel	Overture and Pastoral Symphony (<i>'The Messiah'</i>)	67
Humperdinck	'Hänsel und Gretel'	69
Mendelssohn	'A Midsummer-Night's Dream'	70
	'The Hebrides', Op. 26	72

Mozart	'Le Nozze di Figaro' . . .	73
	'Don Giovanni' . . .	74
Rossini	'William Tell' . . .	75
Smetana	'The Bartered Bride' . . .	76
Schubert	'Rosamunde', Op. 26 . . .	78
Tchaikovsky	'Romeo and Juliet' (Overture-Fantasia) . . .	79
<i>CONCERTOS. I. For pianoforte and orchestra.</i>		
Bach	No. 1, in D minor . . .	83
	No. 2, in C major (two pianofortes and orchestra) . . .	85
Beethoven	No. 4, in G major, Op. 58 . . .	86
	No. 5, in E flat ('Emperor'), Op. 73 . . .	88
Grieg	In A minor, Op. 16 . . .	91
Liszt	No. 2, in A major . . .	93
Mozart	No. 2, in A (B. and H. 23) (K. 488) . . .	94
	No. 18, in B flat (K. 456) . . .	96
	In E flat major (K. 271) . . .	98
Saint-Saëns	No. 4, in C minor, Op. 44 . . .	99
Schumann	In A minor, Op. 54 . . .	100
Tchaikovsky	No. 1, in B flat minor, Op. 23 . . .	102
<i>CONCERTOS. II. For violin, violoncello, and several instruments.</i>		
Bach	No. 2, in E, for violin and strings . . .	106
	No. 3, in D minor (two violins) . . .	107
Beethoven	In D, Op. 61 . . .	108
Brahms	In D, Op. 77 . . .	111
Elgar	In B minor, Op. 61 . . .	113
Mozart	No. 3, in G (K. 216) . . .	118
	No. 4, in D (K. 218) . . .	120
<i>For violoncello.</i>		
Haydn	In D . . .	121
<i>For several instruments.</i>		
Bach	Brandenburg Concerto No. 3, in G, for strings . . .	124
	Brandenburg Concerto No. 5, in D, for piano, flute, violin, and strings . . .	125
Handel	Concerto Grosso, No. 6, in G minor . . .	126

SYMPHONIES

SYMPHONIES

SYMPHONY NO. 3, IN E FLAT ('EROICA'), OP. 55. BEETHOVEN

('To commemorate the memory of a great man')

1. *Allegro con brio*. 2. *Marcia funebre: Adagio assai*. 3. *Scherzo: Allegro vivace*. 4. *Finale: Allegro molto*.

THE connexion of this Symphony with the name of Napoleon is chiefly based on the authority of Anton Schindler, who states in his *Biography of Beethoven* that the inspiration of the work originated with the French Ambassador to Vienna, General Bernadotte. Another story associated with this masterpiece is vouched for by Ries, who saw the inscription on the manuscript of the Symphony: 'Buonaparte' at the top of the title-page and 'Luigi van Beethoven' at the foot of it. When told by Ries that Napoleon had assumed the title of 'Emperor', Beethoven, the apostle of freedom, wiped out the original dedication and substituted the words reprinted at the head of this note.

No great orchestral work had intervened between Beethoven's Second and Third Symphonies. After the concert of 5 April 1803, at which he gave three new works to the public—the 'Mount of Olives', the Symphony in D, and the Pianoforte Concerto in C minor—he seems to have turned his mind to the completion of the Third Symphony, conscious that he was about to make a great advance on all his preceding work. 'I am not contented with my works so far,' he said to Krumpholz in 1802; 'henceforth I shall take a new path.' Words as significant as those employed by Wagner in his 'Communication to my Friends': 'As artist and as man I move towards a new world.'

The Symphony 'Eroica' was first heard on 4 August 1804, at the house of Beethoven's patron Prince Lobkovic, to whom he dedicated the work after the moral downfall

of his former hero. The first public performance, conducted by the composer, followed on 7 April 1805.

I. The opening bar of the *Allegro con brio* starts with two full chords. After these peremptory commands to attention, the leading theme is ushered in in all its puissance and dignity by the 'cellos, and carried on by the violins. The material from which this epic movement is evolved is wonderfully simple. The chief theme is contained within three bars, and—like the great air in 'Fidelio'—consists only of the three notes of the common chord. 'Here is the germ, the cell, the "contracted atom" whence springs that thing—I had almost said that *being*—which has no parallel in the world of thought: a musical phrase. We shall watch it develop, move, weep, struggle, and conquer' (Camille Bellaigue). The second subject matches the first for simplicity of conception. It is first heard *piano*, *dolce*, in the oboes, and afterwards taken up in turn by clarinets, flutes, and violins. An animated passage for violins suggests to Dr. Otto Neitzel the idea that 'the hero has now proved himself for the first time, and looks back on the road he has left behind'. It is soon followed by a beautiful motive for wood-wind, accompanied by three *pizzicato* notes in the basses. When the first rhythm returns, with the accent *sf* on the weak beat of the bar, we notice for the first time the conflict between triple and duple rhythm, which is so insistent as to set us seeking for a psychological interpretation. The working-out section employs the materials already enumerated, but with considerable changes of structure. A passage of imitation for strings misleads us into the expectation of some elaborate fugal development. But this is soon cast aside, even as the hero himself would cast aside all mere adornment in the moment of conflict; for here, as in all his greatest work, it is the inner significance, the *ideal* with which Beethoven is primarily concerned. The second *reprise* brings back the opening theme in the minor. To quote once more from the admirable analysis of M. Camille Bellaigue: 'The

music now enters upon a phrase of sadness and anguish. Instead of the steady accompaniment which supported it before, a tremolo runs shivering through it. Two by two the little semiquavers, which have just put in an appearance, begin to throw out strange sparks of light. The abrupt chords come back in their turn. There is no more pathetic moment in the Symphony. The orchestra strives and contends: dissonances clash with each other; furious blows are dealt and parried. A terrific combat is waged—but inwardly; it is the purely moral crisis of a soul shaken by doubt, horror, and despair.' In a lull of exhaustion, the oboes and 'cellos—voices of reconciliation—are heard in a lovely episode in E minor. The 'heroic' theme returns more than once, to subside in failure and lamentation. Suddenly comes the famous passage—formerly 'corrected' in numerous performances and editions, and for which even Berlioz could find 'no serious justification'—in which the horns give out the leading theme in E flat, while the violins accompany with the chord of the dominant seventh. With the *Coda*, the heroic theme, having experienced vicissitude and eclipse, is reinstated with an added radiance. The secondary subjects are also transfigured, and take on a festal air. The rest is Beethoven at his grandest. Towards the end of the peroration the drums reinforce the tumult of the orchestra, and the pæan of victory comes to a dazzling and glorious conclusion.

2. *Marcia funebre*.—When Beethoven heard of Napoleon's death at St. Helena, he remarked to Schindler that he had already composed his funeral ode seventeen years previously. Without, therefore, being enslaved by the Bernadotte tradition, we have some definite warrant for linking this movement with the actual personality of Buonaparte. Beethoven wrote another funeral march *Sulla morte d'un Eroe* (Pianoforte Sonata, Op. 26), scarcely less moving, but less epic in character than that of the Symphony. The March of the Eroica owes its incomparable grandeur to the beauty of the melodic idea and also to a peculiarity of rhythm:

at the first half of each bar there is a halt, a hesitation, 'which seems to punctuate each station, each painful slip or descent on the way to the illustrious tomb.' The opening theme is infinitely sad, and solemn as a starless night. It is given out *sotto voce* by the strings and re-echoed by the oboe; the strings afterwards keeping up a continuous repetition of three notes, like the roll of muffled drums. This is one of the few instances of 'tone-painting', for here, as in the first *Allegro*, Beethoven works upon our inmost feelings by abstract rather than by realistic appeal. It is not by the external trappings of woe that we are profoundly moved, but because the music throughout mingles 'the thought of our nothingness and our eternity'. The second subject, in E flat major, breaks like a momentary *Sursum Corda* into this atmosphere of gloom. But the gleam of consolation is soon eclipsed, and it is not until the so-called *Trio* of the March that we are lifted to a mood of fuller hopefulness. Even then the inscrutable problem of death returns again: 'Whether 'tis ampler day divinelier lit, or homeless night without?' The notes fade out *pianissimo*, like stars overtaken by clouds, and the final chord dies away on this awesome note of interrogation.

3. The *Scherzo* startles us from the contemplation of man's mortality. *Le roi est mort: vive le roi!* seems to be its message. Extinguish the funeral torches, open the casements to the sunlight and spring wind, for life demands its glad and natural reactions! After some preluding, *pianissimo* and *staccato*, in the string quartet, the oboes and first violins give out a crisp and joyous subject, once erroneously supposed to be a Student's Song. The theme is restated, and becomes the subject of a dialogue between violins and flutes. Here again, in the syncopated unison passages which precede the *Coda*, returns the struggle between duple and triple rhythm. In the *Coda*, strings and wind reply to each other in a graceful antiphony, and the *Scherzo* comes to an end in a vigorous *fortissimo*. The *Trio* is specially interesting for the part assigned to the

horns, which, starting in a sportive mood, assume a strange and enigmatic impressiveness, making the second half of the *Trio* an emotional link with the solemnity of the *Adagio*. The *Scherzo* is repeated with modifications, which the listener can follow without difficulty. Berlioz saw in this movement the inspiration of Homer. 'These are indeed games,' he says, 'but funeral games, continually overshadowed by the thoughts of mourning, such games as the warriors of the *Iliad* celebrated around the tombs of their leaders.'

4. No *Finale* ever gave rise to more bewilderment, or conflicting interpretation, than that of the *Eroica*. One thing is clear—it leads us ever farther from the elegiac mood into the full sunshine of life and the joy of heroic achievement. After an impetuous rush of violins, brought suddenly to a pause on the chord of the dominant seventh, the strings, *pizzicato*, give out the first subject, or rather the bass of it. (This theme had already been employed by Beethoven in his 'Prometheus'.) This subject, which lends itself admirably to imitation and ingenious embroidery, is repeated, and then follows a set of variations. In the third of these the melody itself is introduced in the woodwind, and the two themes—hand in hand, as it were—continue their way with many delightful digressions. A rushing scale-passage for violins brings the most heroic moment of the heroic work. It symbolizes perhaps the supreme impulse of a strong will, the ardour of a great beneficent desire, or the apotheosis of the hero himself. As in the opening of the *Finale*, the orchestra pauses on a pedal-point, while a graver version of the original melody now reappears. 'It spreads in successive waves, in ever-widening circles, in soaring arpeggios, in gigantic chords, piled one above another and mounting like a tide. A few plaintive voices linger, as though to prolong the sentiment of regret, but the spirit of gladness is too strong. In one dizzy sweep, the Symphony is carried away and engulfed in a heroic whirlpool of divine joy' (Bellaigue).

SYMPHONY NO. 4, IN B FLAT, OP. 60. BEETHOVEN
1. *Adagio—Allegro vivace.* 2. *Adagio.* 3. *Menuetto: Allegro vivace—Trio; Un poco meno allegro.* 4. *Allegro ma non troppo.*

The Fourth Symphony was finished in 1806, two years after the completion of the Eroica. In the interval Beethoven had worked at his opera 'Fidelio'. In the autumn of 1805 Vienna was in the throes of a political crisis and occupied by a French army. Beethoven, disturbed by these events, left the capital early in the summer of 1806 on a visit to his friends the Brunswicks, in Hungary. He had already made some sketches for the C minor Symphony, but now he broke off abruptly and turned his attention to the Fourth Symphony. In his book *La Vie de Beethoven*, M. Romain Rolland depicts the composer's psychological condition at this moment, and supplies the key to the radiant mood of the Symphony in B flat. Happiness had come to him. In May he became engaged to his friend's sister Therese, who had been in love with him almost before she grew up. She was the 'Immortal Beloved' to whom he addressed the three passionate love-letters, once erroneously supposed to have been written to Giulietta Guicciardi. The spirit of conciliation came to Beethoven, softening his manners, making him gay and courteous, unusually patient, and even careful in his dress. 'The lion was in love and drew in his claws.' Nohl observes the same spirit at work in his music. Here, then, we have the secret of the Fourth Symphony, 'that exquisite flower which retains the fragrance of those days, the calmest of his whole life.' Less famous than its predecessor the Eroica, or its sublime successor in C minor, the Fourth Symphony is their equal in sheer beauty. 'For its Adagio alone,' says Berlioz, 'which surpasses all that the most ardent imagination ever dreamt of in the way of tenderness and pure delight, I should give it a high place among those works of Beethoven which have been consecrated by universal admiration.'

1. The Introduction, although marked *Adagio*, is not of so solemn a nature as to overshadow the generally buoyant mood of the Symphony. It is like the passing of night, and, with it, of some dream or vision, mysterious but not terrible. Against a long-drawn note in the wind, the strings have a brief sighing phrase which fills us with expectancy. The first violins then move in short *pizzicato* notes, as though some ghostly presence was stealing away before the dawn, while a little wail breaks first from the bassoon and afterwards from the lower strings. Before the end of the Introduction the light begins to show through the twilight veil of mystery. The tonality brightens. A few stronger accents break the steady level of the *sempre pianissimo*, the forerunners of the outburst which is now close at hand. The *Allegro vivace* opens with eight bars of preparatory material before the exposition of the first theme, *pizzicato*, in the strings. Again the short notes give the effect of light footfalls; but now the invisible presences are no longer uncanny or mysterious, but move with irresistible gaiety in the full light of day. The first theme is heard throughout the orchestra; now *fortissimo* in the *tutti*, now *pianissimo* in the wood-wind against a tremolo in the strings. After some repetition of these materials, a few bars of syncopation lead to the second subject, which first appears as a dialogue between the bassoons, oboes, and flute (only one is employed in this Symphony). Presently the wood-wind grows suddenly tired of this *badinage* and a sense of rest is conveyed in a connecting passage—eleven bars of minims for strings in unison. Then the wood-wind sets the ball of conversation rolling once more. One of the chief features of the working-out is the beautiful melody for strings which accompanies the first subject, heard staccato in the basses. It introduces a new emotional note. 'The heart has now spoken, and this involuntary outburst of feeling constantly overpowers the imminent sense of gaiety' (Otto Neitzel). Like the song of some bird of passage, this melody recurs

five times and returns no more. It will be observed that, in the course of this development, Beethoven invests the drum with a new and hitherto unheard-of importance. The first movement ends in the gladdest of moods.

2. The *Adagio* opens with a rhythmic figure for the second violins which persists more or less throughout the entire movement, generally as accompaniment, but occasionally as an independent—and very humorous—musical factor, in the bassoons, basses, and drums. After a preliminary bar of this figure, the principal subject is introduced by the first violins: a tender melody, extremely characteristic of Beethoven in its scale structure. It is accompanied by a counter-melody for viola. Presently this theme is transferred to the wood-wind. A connecting passage of eight bars brings us to the second subject, at once impassioned and dreamy. Like the first theme, it is marked *cantabile*, and is first heard as an exquisite solo for clarinet, and afterwards carried on *dolce* in antiphonal phrases by the bassoons, flute, and oboes. The development is brief and clear. With the *reprise* the first subject is given to the flute in a more elaborate form. The second subject is repeated without modification. After the wind has returned once more to the opening bars of the first subject, the strings work up to a *fortissimo* and break off abruptly to give place to the persistent rhythmic figure, now heard softly in the drums, and, with two decisive chords, this hymn of impassioned, but ideal, love comes to a close.

3. In the third movement Beethoven returns, in name rather than in spirit, to the *Minuet*. In reality the relation between this movement and the *Scherzo* of the *Eroica* is clear enough; the rapidity of the *tempo* and the forced rhythm proclaim at once that this is no conventional minuet of the Haydn type. With infinitely greater assurance than before Beethoven bends the rhythmic element to his will. 'The entire *Scherzo* of the Fourth Symphony is based upon a rhythmic substitution' (Damcke). The movement starts *fortissimo* with a lively subject divided

between the first violins, clarinets, and bassoons. This is repeated. The violins and flute now take up the theme in D flat. Disjointed and fragmentary, it is bandied about from wind to strings, until presently the opening bars are given out *fortissimo* by the whole orchestra. During this development attention will be attracted to the melodious bass for bassoons and lower strings. The *Trio* starts with a melody for oboes, clarinets, bassoons, and horns, to which the violins reply. The theme is restated by the wind-instruments already mentioned, with the addition of the flute, the strings playing a tremolo accompaniment. Oulibichev, in his fine analysis of the Fourth Symphony, condemns the *Trio* as being 'rather sugary'. The *Trio* is repeated as well as the *Minuet*, an innovation to which Beethoven returned in his Seventh Symphony. After the second repetition of the *Minuet*, three bars for horns have been added *Coda*-fashion, and the movement gives the impression of ending in a question.

4. The short *Finale* is a wonderful ebullition of pure gladness. A swift, rushing figure for violins, followed by vigorous chords, indicates its character from the beginning. The second subject, marked *dolce*, is given to the oboe and flute and continued by the violins. The working-out starts with the impetuous opening figure for strings, and after some modulation the entire orchestra is led up on a unison (B natural). A new phrase, consisting of three notes, is heard on the bassoon, re-echoed by clarinets and oboes, the strings keeping up a brisk accompaniment. The light-hearted gaiety of all that ensues culminates in the famous flourish for the bassoon with its irresistibly droll effect. The close of the Symphony is highly effective: two loud chords of the dominant seventh are followed by a silent bar; then the violins repeat the first subject in augmentation, in which form it makes a plaintive suggestion of farewell; but this shadow of regret is not permitted to linger, and a rushing scale-passage brings the Symphony to a joyous termination.

SYMPHONY NO. 6, IN F (PASTORAL), OP. 68. BEETHOVEN

1. *Allegro ma non troppo.* 2. *Andante molto moto.* 3. *Allegro.* 4. *Allegro.* 5. *Allegretto.*

This work was composed almost simultaneously with that wonderful 'story of a soul'—the C minor Symphony. When we think of these two contrasting compositions as forming a pair, the comparison which leaps to our mind is that of twin amphorae, each perfect in form: the one filled with the strong heart-stirring wine of experience, the other with crystal waters to cool the fever of life. In the Pastoral Symphony, Fate no longer knocks at the door of the soul; the spiritual conflict is hushed, and the fiery, suffering temperament finds peace in the contemplation of Nature. What this meant to Beethoven we know from the testimony of his friends and from his own letters and note-books. 'It is as though every tree in the country said to me: "Holy, Holy,"' he wrote. And again: 'O God, in such a forest, on the heights, is found peace for Thy service.' Beethoven added to the title of the Pastoral Symphony the explanatory words: 'More the expression of sentiment than painting.' Possibly the composer wished to meet half-way those 'malevolent interpretations' which—so he assured Schindler—prejudiced the success of the Symphony. But our reasons are not bound by a phrase or label of this description, and, when we listen to the 'Peasants' Merry Meeting' and 'The Storm', we are free to decide for ourselves whether such music can be more truthfully described as 'an expression of sentiment', or as tone-painting in the highest sense of the term. We can hardly fail to observe that, combined with the lovely idyllic feeling of the first two movements, there is also a strong element of realism. Therefore much of the music of the Pastoral Symphony—while it has nothing in common with the crude battle-pieces and tempests of inferior composers—can honestly be described as illustrative. It need not for that reason be accounted less interesting than its fellow-

symphonies. On the contrary. The milder moods of a Titanic nature are infinitely touching, if only by effect of contrast, and it is easy to understand why Berlioz declared that the Sixth Symphony affected him more profoundly than any of the others; although he speaks of it not as 'the expression of sentiment', but as 'an astounding landscape which seems to have been composed by Poussin and painted by Michelangelo'.

1. *The awakening of pleasant sensations on arriving in the country (Allegro ma non troppo)*. The first subject, truly fresh and pastoral in character, is given out by the violins over a pedal (tonic and dominant) for the violas and violoncellos. This theme is like the presiding spirit of the landscape. It is rarely absent from the scene, and practically all the subsidiary material is evolved from it. This ingenious ramification of themes and figures, all derived from one parent root, tends to much repetition. There is no monotony, however, only an agreeable lulling sensation, suggestive of the first warm days of summer and 'the honey-heavy dew of slumber'. For this theme and one employed in the last movement, Beethoven borrowed two Croatian folk-tunes, both of which appear in Kuhac's collection of Western Slavonic airs. A simple but exquisite passage, consisting of chords in triplets for horns, bassoons, and clarinets, leads to the second subject. This is heard in the first violins and afterwards in the clarinet, and brings with it a change of rhythm—without, however, affecting the general character of the music, which remains serene and pastoral to the end. In the development we find the same skilful replication of the themes and figures, which is never allowed to become tedious. Charming effects are constantly made by some dexterous yet simple modification of the material—the simplicities which are the secrets of genius. All these 'points' may be followed without difficulty; to enumerate them on paper would only result in the driest analysis.

2. *By the Brook (Andante molto moto. In B flat)*. We

still listen to pastoral music, but there is a subtle change of atmosphere. The sun has moved westwards, shadows lend a deeper pathos to the scene, and we know the hour of 'nameless reverie' is drawing on. Schindler describes the exact spot in the valley of Heiligenstadt which Beethoven pointed out as the scene of his inspiration. 'A limpid stream descended from a neighbouring height, shaded on both banks by leafy elms.' An accompaniment in the lower strings runs through the greater part of this movement, symbolizing the ceaseless flow and glint of the brook. Into this sylvan atmosphere floats, as it were, the graceful melody of the opening theme. Announced tentatively by the first violins in detached *gruppetti*, it presently assumes greater cohesion and becomes a flowing *cantilena*. A series of trills on the high B flat and C have suggested to some writers the distant song of the nightingales. These trills reappear, now in the bassoon, now in the oboe. A new subject, marked *dolce*, is given out by the first violins and repeated by the wood-wind. A tender melody, heard *pianissimo* on the bassoons, is dwelt upon in turn by the other orchestral groups, and is sometimes accompanied by 'cellos, *pizzicato*. The working-out calls for no explanation. At the close of the movement occur the much-discussed imitations—or burlesques—of the nightingale, quail, and cuckoo. These interpolations—which may be regarded as a jest—do no violence to the continuity of the movement, for Beethoven has been careful to link them with what precedes and follows them. After a reminiscence of the first subject the movement dies away *pianissimo*.

3. *The Peasants' Merry Meeting (Allegro)*. With the advent of the human interest, our peaceful solitude is rudely invaded, and pastoral sentiment gives place to rustic jollity. The *Allegro*, which replaces a *Minuet* or *Scherzo*, opens with a simple dance-tune, stated by the strings, but soon transferred to the wood-wind. Here we have a very realistic imitation of a village band which Beethoven often heard in the inn called 'The Three Ravens' at Mödling,

and for which he even wrote some dances himself. The humour of this musical scene is racy in the literal sense, for it reminds us that Beethoven was a descendant of the nation which produced both a Hobbema and a Teniers. The false accent with which the oboe leads off in the second section; the monotonous accompaniment of the fiddles; the grotesque interpolations of the too convivial bassoon-player; and the rude and ponderous dance rhythm which takes the place of the traditional *Trio* in this unconventional movement—all these things are too familiar to need comment. Thanks to their frank and jovial realism, they are always fresh enough to provoke a smile.

4. The Storm is heralded by a tremolo, *pianissimo*, in the lower strings. This is interrupted by *pizzicato* passages for the second violins, while the first violins ejaculate a little uneasy and fearful phrase. The revellers disperse, and the storm crackles and bursts overhead. 'Beethoven's thunder put to silence all the tempests and storms that music had ever produced before his day,' said Castil-Blaze. In the uncanny stillness between the outbursts, the apprehensive phrase alluded to above is heard from time to time. The storm subsides. A beautiful passage, *dolce*, for oboe and strings, announces that 'pure from the thunder, In sheen and in hue, The world and its wonder Are fashioned anew'.

5. *The Shepherds' Song: glad and grateful feelings after the storm.* A short prelude (eight bars) in the style of a 'Ranz des Vaches', for clarinet and horn, precedes the Hymn of Thanksgiving. The chief theme of the Hymn is heard very softly in the first violins, and is afterwards taken up and repeated by various instruments in turn, until it occupies the attention of the entire orchestra. In the second subject, in B flat, observe the Slavonic melody mentioned in connexion with the first movement. This leads back to the 'Ranz des Vaches'; but the Hymn is not entirely lost sight of, and towards the end of the *Coda* it is worked up to its highest power of religious expression.

'For a moment the sublime theme struggles for supremacy with the "Ranz des Vaches", and then, as though Beethoven wished to give his Symphony a prosaic conclusion, the latter remains alone in the orchestra . . . and the hearer is left with an impression of perfect serenity and calm happiness in the bosom of eternal Nature' (Prod'homme).

SYMPHONY NO. 8, IN F MAJOR, OP. 93. BEETHOVEN

1. *Allegro vivace e con brio.* 2. *Allegretto scherzando (B flat).* 3. *Tempo di Menuetto.* 4. *Finale: Allegretto vivace.*

The Eighth Symphony, so nearly contemporary with the Seventh (in A), was composed under curiously unfavourable circumstances. In the summer of 1812 Beethoven went, as in the previous year, to the watering-place of Teplitz, in Bohemia, for the benefit of his health. Before returning to Vienna he visited his youngest brother, Johann, a chemist and apothecary residing at Linz, on the Danube. It was this brother who a few years later, having made enough to retire upon, settled in Vienna and left a card upon the composer inscribed: 'Johann van Beethoven, land-owner'; to which Ludwig promptly replied with his own card, on which was written: 'Ludwig van Beethoven, brain-owner.' The object of Beethoven's visit to Linz was to regulate the domestic existence of his younger brother, which was not accomplished without violent scenes and recriminations. In the midst of this unpleasant atmosphere he wrote that 'little Symphony in F', as he called it, an expression of gladness and high spirits. It is evident that we must seek the source of its inspiration in the period which immediately preceded his stay in Linz—the happy weeks he had enjoyed in Teplitz in the society of Varnhagen von Ense and his wife, Bettina von Arnim, her brother Clement Brentano, and other brilliant visitors to the Bohemian spa; with a passing love episode with the 'liebe gute Amalie' (Sebald) thrown in.

One of the most interesting analyses of this Symphony was contributed by Tchaikovsky to the 'Russky Vestnik'. 'Beethoven's Eighth Symphony', he says, 'is distinguished from its predecessors and from the one which follows it—the great Choral Symphony—by an unusual conciseness of form and by its unbroken joyfulness and festal character. It is the last bright smile, the last response, given by the poet of human sorrow and hopeless despair to the voice of gladness. In the Ninth Symphony Beethoven concludes his colossal work by a Hymn to Joy, which represents the eternal and universal chorus of humanity, united in brotherly love and chanting in one voice an ecstatic dithyrambus to Nature and the Creator. But such joy is not of this earth. It is something ideal and unrealizable; it has nothing in common with this life, but is only a momentary aspiration of humanity towards the holiness which exists only in the world of art and beauty; afterwards, this vale of earth, with its endless sorrow, its agony of doubt and unsatisfied hopes, seems still more gloomy and without issue. In the Ninth Symphony we hear the despairing cry of a great genius who, having irrevocably lost faith in happiness, escapes for a time into the world of unrealizable hopes; into the realm of broken-winged ideals. The Eighth Symphony, on the contrary, is filled with a spirit of serene content and unrestrained joy. It depicts the gentle earthly delights of humanity before the soul is distracted by evil, doubt, and despair.'

1. The first movement (*Allegro vivace e con brio*) starts without preamble, the first subject being announced by the full orchestra and continued by the clarinet. The second subject is introduced by an unexpected modulation from F to D. The exposition of these two themes is straightforward and concise. A third melody is allotted to oboes and flutes, accompanied by strings. Presently we reach a *tutti* in which there occurs a drum-roll below a swift arpeggio passage for strings. This leads to the *Coda* of the first section. After the first *reprise*, the strings in

octaves start a reiterated quaver-figure while the wind-instruments have the first bar of the opening theme. The treatment of this subject and of the octave-figure of accompaniment is marked by exuberant humour. The second theme is not brought forward during the development. The recapitulation begins with the first subject, restated by the lower strings and passed on to the wood-wind. Next follows a return to the episodical melody, and finally the second subject is recalled. The arpeggios are again heard in the flutes and strings, and, after a *crescendo* for full orchestra, the melody previously assigned to oboes and flutes is repeated *dolce*, this time by oboes and clarinets. With the commencement of the *Coda*, the bassoons have the hammering octave-figure, while the first principal theme is allotted to the clarinet. The rhythm of the first bar of this theme becomes very prominent. The movement dies away in mysterious silence with a reference to the introductory subject.

2. The second movement (*Allegretto scherzando*) shares the popularity of the famous *Allegretto* of the Seventh Symphony, but it is bright and graceful—in keeping with the general mood of the work—and has none of the elegiac, quasi-andante characteristics of the latter. The opening theme is given out by first violins, accompanied staccato by the wind, taken up by the lower strings and completed in G minor. The use of the wind in this accompaniment is highly characteristic. The second subject, more suave in nature, is introduced by the strings. The originality of this movement lies chiefly in the employment of the wind-instruments while the violins keep up a lively—almost humorous—melody, and the basses reply heavily in a similar phrase. All this is unexpected and piquant.

3. *Tempo di Menuetto*. Here Beethoven, for some inexplicable reason, abandons his own innovation of the *Scherzo* and returns to a *Minuet* of Haydn-like simplicity of structure and idea. The strings and bassoons emphasize the rhythm in two preliminary bars, after which the violins

—joined later by the bassoon—announce the little four-bar theme, which is immediately restated. In the *Trio* (although it is not so indicated by Beethoven) the horn and clarinet have a charming dialogue, the strings accompanying *pizzicato*. The *Minuet* is repeated.

4. *Allegretto Vivace*. The *Finale* is longer than the preceding movements put together. Tchaikovsky thus describes it: 'In this movement—one of Beethoven's symphonic masterpieces—we meet with a continuous series of unexpected and humorous episodes; of contrasts in harmony, varied modulations, and ingenious orchestral effects. I must indicate the striking unison of the full orchestra on C sharp, which breaks in so unexpectedly upon the key of C major, just after the *diminuendo* in which the first subject is brought back in the various registers of the different groups of instruments; and also the exceedingly humorous effect—twice repeated—which is obtained by the combination of drums and bassoons on the note F in octaves, at regular intervals and played staccato. The *Finale* abounds in such interesting details.'

SYMPHONY NO. 2, IN D, OP. 73. BRAHMS

1. *Allegro non troppo*. 2. *Adagio non troppo*. 3. *Allegretto grazioso—Quasi andantino—Presto ma non assai*. 4. *Allegro con spirito*.

Brahms was already forty-three years of age when his first Symphony was produced at Carlsruhe in 1876. The next year he followed it up with the Symphony in D, and the contrast between the long period of mental incubation required for the completion of his first Symphony and the rapidity with which he produced the second is a proof that he now felt himself very sure in the handling of this the highest form of his art. Conceived in a totally contrasting vein to the C minor Symphony, the later work came like a bright apparition in the wake of an austere and sombre presence, and immediately established itself in the affec-

tion of the public. It is perhaps the most frequently played of all Brahms's purely orchestral works. It remained also a great favourite with the master himself, who would break through his usual reserve as regards his own music to speak of it with warmth and enthusiasm. To Hanslick he wrote, before the completion of the work: 'In the course of the winter I will let you hear a symphony which sounds so cheerful and delightful that you will think I wrote it especially for you, or rather your young wife.'

The Symphony was produced for the first time at a Philharmonic Concert at Vienna, under the direction of Hans Richter, on 30 December 1877. In January of the following year it was given at a Gewandhaus Concert at Leipzig, conducted by the composer himself, when, according to Kalbeck, the applause and enthusiasm were even greater than in Vienna, although the performance was altogether inferior.

The first movement (*Allegro non troppo*, 3/4) opens at once with a theme of great simplicity, and yet of an arresting beauty, which takes the form of a dialogue between the basses, horns, and wood-wind. The three notes with which the basses start are of so unassuming a character that their importance may at first be overlooked, and only realized as the work proceeds. They lead into the romantic horn melody, the first two notes of which acquire a special interest later on, and which in turn is completed by the wood-wind. The violins, hitherto silent, now develop the same idea in dreamy, descending passages, and this prologue comes to an end with a muffled drum-roll and solemn chords in the trombones. We hear once more the initial figure given out in lengthened notes by the oboe, and then the violins break into a transformed version of the opening theme. The three-note figure is now allotted to other instruments and treated in various ways, the oboes giving it a playful character. But their trifling ceases with the entrance of the second subject—a calm, tender melody sung by the 'cellos—which casts a shade of melancholy

upon its cheerful surroundings. Here the $3/4$ rhythm blends with $2/4$, and suddenly a strong and energetic passage in the strings interrupts the peaceful course of the second subject. The latter, however, is heard again, accompanied by a delicate triplet embroidery in the flutes, and the working-out soon follows. The opening theme furnishes the material for this section, the first two notes of the horn solo giving rise to a powerful climax in which the whole of the brass take part. This is succeeded by the violin theme, now in the minor key and on a long pedal-point (A), the stormy nature of the music gradually subsides, and the recapitulation is ushered in. The chief changes here are in the orchestration, the opening theme appearing in the oboe. A passage for solo horn leads at length to a *Coda* that sums up the whole movement in a few bars of exquisite beauty.

2. *Adagio non troppo* ($4/4$, B major). This is one of the composer's most characteristic movements, and offers a complete contrast to the serene atmosphere of the *Allegro*. The first subject consists of a pensive and haunting melody twelve bars in length, against which a shorter ascending theme is heard in the bassoons. A syncopated theme in $12/8$ measure for the wood-wind introduces a happier mood. A third two-part theme of more sinister import is heard first in the major and then in the minor. The working-out is taken up with the more serious elements of the movement, until the reappearance of the first subject brings relief from the heavy, brooding feelings engendered by the third theme. The charming syncopated melody does not return.

3. *Allegretto grazioso* ($3/4$, G major). In the third movement of the Symphony the influence of the older classical masters may be traced clearly in the way Brahms has revived their style in the modern *Scherzo*. The movement as a whole recalls the grace and charm of the *Minuet* of his earlier work, the *Serenade* in D. The chief theme is announced by the oboe, and its two final notes furnish the

subject-matter of the continuation, leading to fanciful developments that remind us of passages in Schubert's works. The *Presto ma non assai* (2/4) brings a change not only of speed but of rhythm, particularly happy in its effect. The subject of the *Presto* is derived from the original theme, but in its new form resembles an old-fashioned country-dance. It is followed by a bold and impetuous subject that offers a sharp contrast to the delicate and plaintive oboe theme, which afterwards recurs. In the place of the usual *Trio* a second *Presto* (3/8) appears, which brings a tinge of Hungarian colour into the scheme. The return to the original subject is effected with remarkable ingenuity, and this graceful movement comes all too soon to an end.

4. The *Finale* (*Allegro con spirito*) opens at once with a fine, stirring theme, which is first heard *piano* and then repeated *forte*. Announced by the strings, the subject is continued by the bassoons with an effect as of bells pealing, and this is carried on by the wood-wind. The second subject, given out by violins and violas in unison, is accompanied by a figure derived from the first theme. This figure is afterwards developed independently, scale-passages in thirds, for flutes, playing a very important part. The working-out section introduces the opening theme in its original form, and among the episodes is one in crotchet triplets, of which the first three notes form an allusion to the initial figure of the first movement. This figure stands out prominently amidst surroundings which are mostly dominated by the bell-like phrase. The recapitulation is followed by a *Coda*, which starts with a minor version of the second subject, heard in the trombones. From the gloom of the minor key, however, the composer soon brings us back into the cheerful light of day, and with another quotation from the same theme, but in a different spirit, the work is brought to a brilliant conclusion.

SYMPHONY NO. 5, IN E MINOR, OP. 95 ('FROM THE NEW WORLD'). DVOŘÁK

If Smetana, with his exclusive patriotic ideals and his superb self-sacrifice in the cause of nationality, may be compared with Glinka, Dvořák, who was far more accessible to cosmopolitan influences, may not unfitly be likened to a Czech counterpart of Tchaikovsky. The fates of these four composers show a striking similarity: Smetana and Glinka were canonized after their deaths; Tchaikovsky and Dvořák were worshipped in their lifetime. The former were pioneers, the latter the prosperous settlers in a new world of music.

Dvořák's Fifth Symphony was first performed by the Philharmonic Society of New York on 15 December 1893. It owes its title, 'From the New World', to the fact that it was written during the composer's sojourn in America, and to the utilization of certain folk-melodies derived from negro sources. Any revival of the hot discussion which followed the appearance of this Symphony as to whether the songs of the negro slaves of the South could in any way lay claim to be regarded as genuine folk-tunes would be out of place here. Dvořák found in them interesting material for development both in this Symphony and in his F major Quartet, Op. 96, just as a contemporary composer has employed an old negro ditty in a very modern work—I refer to Delius's 'Appalachia'.

1. The first movement opens with a brief introduction (*Adagio*, E minor, 4/8), in which no traces of the popular melody are discernible. The lower strings, *pianissimo*, give out an initial theme to which flutes and oboes make reply. There is a sudden climax *ff*, in which a brief figure for strings is responded to energetically by drums and horns. A few vigorous detached chords for full orchestra lead up to the *Allegro molto*, the principal subject of which is stated in two sections: the first allotted to horns in unison, the second to wood-wind. The theme is syncopated and

has the rhythm of the 'Scotch snap', the melody being also founded on the pentatonic scale. After this subject has been transferred to the basses and fully elaborated, the flutes and oboes introduce a subsidiary theme, a characteristic feature of which is a flattened seventh. The second subject proper is stated by the flute, 'and', says Mr. Philip Hale, 'is no doubt derived from the familiar melody "Swing low, sweet chariot".' It is accompanied by long-drawn chords *ppp* in the strings. Afterwards the violins take up the melody, but its development is not carried to any great length. At the beginning of the working-out the second subject appears as a piccolo solo, to which the oboes reply with the second half of the first subject. When this re-enters in the tonic it is given to the horns. The return of the second theme comes first in the oboe, followed by an emphatic restatement by the trumpets. There is an immensely vigorous *Coda*, based mainly upon the first subject.

2. *Largo* (D flat major, 4/4). In the slow movement Dvořák is said to have been partially inspired by Longfellow's 'Hiawatha's Wooing'. It starts with four very soft and impressive introductory bars for clarinets, bassoons, and brass. The principal theme—a romantic and lovely melody—is given out by the *cor anglais* above an accompaniment for muted strings. There is a return to the opening bars in the wood-wind, succeeded by some *pianissimo* bars for strings derived from the first subject. The theme itself is repeated by the *cor anglais* and then by the muted horns, after which we arrive at a somewhat sudden transition to the key of C sharp minor and a section headed *Un poco più mosso*. A brief fresh theme is now given to flute and oboe, but it forms merely a transition to the second subject, heard immediately afterwards in the oboes and clarinets over a *pizzicato* bass. Towards the close of the movement the first theme recurs in its original form on the *cor anglais*; the melancholy introductory chords are also heard again, and then the *Largo* dies away in a *pianissimo* ascending passage for strings, followed by a chord for the basses.

3. The *Scherzo* (*Molto vivace*, 3/4) begins with some preliminary bars anticipating the first theme, which is announced by the flutes and oboes, and is much used in imitation. The second subject (*poco sostenuto*) is allotted to the same instruments as the first, and is more placid and *cantabile* in character. The *Trio* starts with an animated theme for the wind, to which succeeds one for strings in E minor. The *Scherzo* is repeated, and in the *Coda* we shall notice an allusion to the opening subject of the first movement.

4. *Allegro con fuoco* (E minor, 4/4). The *Finale* has nine introductory bars, after which horns and trumpets give out the chief theme, in which we again hear the characteristic flattened seventh. The rest of the orchestra accompany with staccato chords. This broad and fiery theme is elaborated by the strings and the full orchestra. The second subject is introduced by the clarinets. In the course of the development section reference is made to the principal subject of the first movement, the melody for *cor anglais* in the *Largo*, and the opening theme of the *Scherzo*. The *Coda* brings into combination the leading theme of the first and of the last movements.

SYMPHONY NO. 1, IN A FLAT, OP. 55. ELGAR

1. *Andante—Allegro*. 2. *Allegro molto*. 3. *Adagio*. 4. *Lento—Allegro*.

We may begin this analysis by stating that the Symphony in A flat (Op. 55) is issued to the world without any programme, save certain clear emotional indications in the music itself which, in a broad kind of way, can hardly fail to make a similarity of impression on most hearers. The work was sketched during the composer's visit to Rome in 1907-8, and completed at his own home in Hereford during the summer of 1908. It is dedicated to Dr. Hans Richter, who was the first to bring out the 'Enigma Variations' in 1899, and who then urged upon Elgar the composition of a symphony. Under these circumstances, it is not sur-

prising that the work should have received its first performance under Richter himself, at one of the Hallé Concerts in Manchester, on 3 December 1908.

From the time when Beethoven wrote his Fifth Symphony, and appropriated the form once for all to ideal uses and to a complexity of emotional expression undreamed of by his predecessors, composers have shown an increasing tendency to delay the moment of initiation into this, the highest rite of the musical cult. Since the lightly woven, graceful-patterned symphonies that were 'of the morning and the May'—and can still give pleasure and refreshment because of their very remoteness from our modern feeling—can never again become a sincere reproduction of this age, a musician instinctively feels that he must await a full measure of maturity before attempting to vie with this music 'wrought of life and death' of which Beethoven left us the inescapable tradition. No one would now venture to refill the cup of symphonic form over and over again with the light and innocuous vintages of the past, since it has once been 'brimmed with mighty red'—the potent wine that is crushed from the grapes of Fate itself. For—to leave these somewhat bacchanalian similes—it is clear that we cannot hope for a great modern symphony except from an artist whose life-experience is full and mellow; from one who has also learnt to blend the existing varieties of symphonic form into a plastic medium for the individual expression of universal thoughts and emotions. Now that there is hardly a spiritual or mental condition which music cannot echo and reflect, the musician who continued to write the kind of purely geometrical and objective music that expressed nothing but itself would be in the position of the painter who still clung to the limitations of the Byzantine iconographers. Admitting, then, the futility of writing music which does not set its hearers seeking for any inner meaning at all, the modern composer has the choice of two methods, both of which have led to the creation of masterpieces that the world

could ill spare. He may express himself in the symphonic poem, with its concrete programme, or in that new and modified form of symphony which is the logical outcome of Beethoven's Fifth. Here, while adhering to the broad lines of the classical model, the composer is still concerned with the expression of a kind of programme; it has no literary basis, but it may—indeed it must—have a more or less definite emotional one. The clues to such a work will be found in its themes and their transformations, just as in the symphonic poem; only we do not need to have them labelled, because the composer has not set out in this instance to weave a tonal romance around one or more characters or events, but bids us rather to listen to the 'musical shrivings of the soul', as Tchaikovsky expressed it; the utterance of thoughts and feelings for which words seem inadequate. Like the last three symphonies of the Russian composer, the work now before us seems to have a clear, but wordless, psychological programme. The composer of to-day—even while keeping his respect for classical tradition—cannot ignore what the symphonic poem has done to make his language richer and more supple. It becomes more and more probable that a musician who has much to express will be equally attracted to both forms, and will only be able to reveal himself completely by alternating between the symphonic poem and the emotional symphony. There is nothing blameworthy in this fluctuation, for it is easy to realize that a composer may feel at one period of his life that an ebullient and roving fancy works better within the restrictive limits of a settled programme, while at another phase of his career he may know himself able to give expression to ideas and feelings which cannot be referred to any definite subject. Nor can we quarrel with a seeming inconsistency which has endowed the world with such contrasting utterances of individual temperament as Tchaikovsky's 'Francesca da Rimini' and his Pathetic Symphony, or Elgar's 'In the South' and the Symphony we are about to describe.

The work is laid out for an orchestra containing piccolo, three flutes, two oboes, *cor anglais*, two clarinets, bass clarinet, two bassoons and double-bassoon, four horns, three trumpets, three trombones, tuba, two harps, a very full complement of instruments of percussion, and the usual strings.

1. The Symphony opens with an Introduction marked *Andante nobilmente e semplice*. Two bars, in which the lower strings, accompanied by a soft roll of the drums, give out the key-note (A flat), lead to the chief melody of the Introduction, announced in octaves by flute, clarinets, bassoons, and violas over a staccato accompaniment in the lower strings. This theme is the musical and psychological germ of the entire work. It is referred to in this analysis as the 'central' or 'dominating' theme. In its full form it opens and closes the Symphony, but its variants and metamorphoses are continually present. The descending figure contained in the first and second, and fourth and fifth, bars is frequently recurrent. The theme has been described as representing the heroic element in the Symphony. If we may trust the symbolism of its figuration, it stands for the heroism that is rooted in resignation, not defiance. Its affinity is rather with the statue of Il Poverello in the square at Assisi than with the fighting gladiator of the Louvre. The melody is given out a second time, and its tenderness assumes a new stateliness when we hear it repeated *fortissimo* by the whole orchestra. When the climax dies away, an interesting harmonic progression leads from the introductory section in A flat to the *Allegro* in D minor, which starts with a strenuous *appassionato* subject in the strings, clarinets, bassoons, and horns. This theme supplies an antithetical element to the equable beauty of the opening melody. Its emotional significance scarcely needs more precise definition. It is worked up to a climax, the orchestral colour being appropriately sombre, yet forceful. In the course of its development we shall notice one of the first allusions to the predominant initial

theme. A series of loud, soaring passages for the harps leads to a change of time to 6/4, and to another derivative passage in which the violins and flutes have an ardent *fortissimo* phrase against an ascending one in the wood-wind and horns.

We now reach a group of themes from which it is somewhat difficult at first sight to select a second subject proper. The first to attract attention is a tranquil melody, first heard in the violins and soon transferred to the clarinet. To this succeeds a variant of the introductory theme, still in the same mood of quiet reverie. A series of descending sixths for harps accompanies the statement of a reposeful melody assigned to first violins; the flute, second violins, and violas having a graceful accompaniment. The actual second subject of the *Allegro* seems to be a melody given out *dolce* in the highest registers of the violins. The serener influence of this group of themes is broken by the return of the vehement first subject. A figure of strong emphasis allotted to strings, and obviously derived from this theme, is the herald of fierce strife to follow. When the climax has been attained with an overwhelming *fortissimo* for full orchestra, a reference to the opening theme is heard in the higher registers of the violins and wood-wind—like a line of light running along the crest of this ninth wave of angry and tumultuous sound. Then comes a reminiscence of the leading subject of the *Allegro*, succeeded by one of the themes which preceded the second subject, now disguised by augmentation and by its stressful delivery *col tutta forza*.

The development commences with an impressive statement of the introductory theme in a new version, *poco meno mosso*, given out softly by muted horns, the lower strings having a *pianissimo* accompaniment. The various themes with which we have grown familiar are now elaborated, but in such a way that our interest centres more upon the many shifting emotional phases they represent than upon problems of ingenious technical development. Presently a new idea glides in over a low B held by drums,

trombone, and tuba. This crotchet figure, with its dubious tonality and startling *crescendo* and *diminuendo*, now begins to haunt the music with some inscrutable suggestion of doubt and futility. It is the bat that flits between the builder and the sun-rays in Dürer's engraving of Melancholy, awakening a passionate protest in the heart of the creative artist. Will neither the taking of deep thought, nor the collecting of precious material, avail to delay the setting of the sun upon the unfinished temple of his hands? The bitter and sterilizing thought is met by various opposing elements, and the sense of spiritual combat is heightened by a trumpet-call which rings out like a hasty summons to some strong, uplifting influence. It is answered by the return of the second subject, its former tranquillity now transformed in accordance with its new indication *Grandioso*. Meanwhile the drums sustain a long roll on F sharp. The baleful crotchet figure is heard again, sometimes emphatically in the full orchestra, sometimes as a covert insinuation. Once at this juncture a 'cello solo brings to mind the theme of the Introduction which we have ventured to associate with heroic resignation. A series of ascending passages for harps, succeeded by a reference to the ardent phrase for violins and flutes previously mentioned, brings us to the recapitulation. The strenuous subject of the *Allegro* and its various derivatives are followed by the themes which preceded the second subject. This reappears in A flat, and the object of this transposition to the tonality of the Introduction is clearly evident when the introductory subject returns in its original key and imposes its benign and equable influence upon all hostile elements.

The *Coda* (*poco meno mosso*) starts with this theme, given out in duple time by the violins and violas at the last desks against a counter-subject in 6/4. The baleful figure crosses the scene once more, but this time the bat-wings seem transparent fancies that have no power to obscure the radiance of the sunset. The central idea, heard in the

trumpets, glows and expands into a theme of triumph. But its ardour subsides, and its final conquest is the victory of peace.

2. *Allegro molto*. Although not so designated, this movement may be regarded as fulfilling the functions of a *Scherzo*. It brings a change of mood as sudden and decisive as its change of key—from A flat to F sharp minor. The movement opens with four prelude bars in which the bassoons, timpani, and strings *pizzicati* give out the key-note, while the bass drum has a characteristic figure of three notes which often reappears in the course of the movement. Alternating with the somewhat peremptory delivery of the low F sharp, the strings have a semiquaver figure which is presently used to accompany the first subject. This is announced staccato in the fifth bar, and its swift and volant nature is expressed in semiquaver figures. When this agile theme is rounded off by an interesting *pianissimo* phrase, we are reminded of Beethoven's method of enhancing the value of a subject by the addition of a beautiful and expressive 'tailpiece'. The theme is then restated an octave higher, and succeeded by a vigorous and jubilant figure, given *fortissimo* by the strings and clinched by a complete phrase somewhat similar to the one first mentioned.

The second subject is heard in the violas and clarinets. It is a swinging march-tune recalling by its energy and audacity some of the moods of the Overture 'Cockaigne'. After this has been repeated, and also the vigorous *fortissimo* figure in the strings, the violins announce a new phrase in the higher registers. At the zenith of an exciting climax the first subject of the movement rushes back upon the scene—*fortissimo* and *con fuoco* in the strings and woodwind. When the general animation has subsided, a change of key to B flat major brings us to the middle section (or *Trio*) of the movement. This is built upon two themes, the first of which has been well described as 'a kind of Musette', for it consists of an idyllic melody for two flutes

over a pedal-bass, or drone—a long B flat held by the oboe and bassoon. The second theme first appears in the clarinets and afterwards in the violins. On the return of the swift, impetuous first subject in its original key, this calmer theme is heard in the wood-wind as a counter-melody. After some discussion of the foregoing materials, during which the vigorous figure in the strings is very prominent, the second subject is recalled. The march-theme, having been restated with great energy, is presently joined by the first subject, and now the two main ideas of the *Scherzo* move side by side in an effective alliance. When we arrive at the *Coda* of this movement, we become sensible of the decline of all this activity and joy of life at the approach of a calm and consecrated hour. The mood of the *Scherzo* is brought into touch with that of the *Adagio* by the metamorphosis of the themes quoted above. The actual process is simple—the augmentation of the value of the notes and the consequent diminution of ardour and celerity. But these simplicities are inspirations which only occur to those who are masters of their art. First we have a modified version of the first subject. When it appears in quaver triplets instead of agile semiquavers, it is already as though some gay reveller had cast aside his carnival finery. Then the theme passes into crotchets, is still more shorn of its vehemence and high spirits, and returns accompanied by the introductory theme. The heart grows nearer to essential things. Finally it comes back augmented to minims and crotchets and is slowly effaced, while the horns and violas give out a faint reminiscence of the central theme—a last sigh of noble acquiescence in this metamorphosis. Now all the noontide rapture and pulsating vitality of the preceding movement have given place to a calm twilight atmosphere in which *the soul* begins to glimmer like a star.

3. *Adagio cantabile*. It seems difficult to misread the inner meaning of the close of the *Scherzo*, but the entry of the principal theme of the *Adagio* still further elucidates

its spiritual significance. Here we have precisely the same notes as in the swift, impetuous *Scherzo*-theme, but subjected to an entire transformation of phrasing, tonality, and spirit. The same identity with a new soul. An atmosphere of meditation, infinitely tender and calming, pervades the whole movement. The theme in its new guise is given out by strings. The music works up to a very beautiful climax, at which we hear the central theme proclaimed *fortissimo* and *molto espressivo* by most of the orchestra, combined with the *Scherzo*-theme, in its original form, but, by reason of the change of time and sentiment, retaining little of its former exuberance. A descending phrase, derived from the central theme, is whispered in the flutes, clarinets, and horns. Shortly afterwards the second subject of the *Adagio* is revealed in an expressive melody linked to a counter-subject in the wood-wind and violas which is clearly allied to the dominating theme. Full elaboration of this subject, with many exquisite details of instrumentation, is followed by the restatement of the first theme with greater tenderness and more assured tranquillity than before. The rest of the foregoing material is dwelt upon once more, and when this retrospect has died away, a new melody—the crown, as it were, of the whole movement—is imposed very quietly by the strings *divisi*. After this the music seems to fold its wings and to die away in a mood of unbroken serenity.

4. *Finale: Lento—Allegro*. It is with a sense of resentment and surprise—painful as some of life's actual experiences—that, after the confident calm of the *Adagio*, we find ourselves again confronted by the old baleful thought—the bat-like presence that obscured half our sunlight.

The *Lento* Introduction to the last movement starts with this sinister figure in the bass clarinet over a mysterious tremolo in the strings, heard from the last desk only. At the sixth bar the menacing suggestion is dispelled by an allusion to the introductory theme, now heard in a march-rhythm, first with the beat and then with the roll of the

drums. For a short time there is strife between these rival psychological elements, but before the Introduction has come to a close the predominant theme has firmly asserted its supremacy. This prepares the way for the strong, glad motive of the *Allegro*—Schumannesque by no conscious touch of imitation, but by a certain characteristic affinity in its motive fervour and its external appearance. There is not much difficulty, however, in tracing this theme to its parent-source. In spite of the new emotional note which it brings into the Symphony, it has its roots in the sustained nobility of the opening melody.

The second subject, a contrasting *cantabile* melody, is announced by the clarinets and re-echoed by the violins. Its elaboration is followed by a return to the march-theme, which, starting quietly in the violas and wood-wind, is repeated on rising notes of the scale and built up to an imposing climax. A wonderful impression is made when this exultant outburst dies down and the introductory, or central, theme recurs in the lower strings, bass clarinet, bassoons, and tubas; the oboes and the rest of the strings (from the last desks only) giving it out quietly in augmentation, with a remote and rarefied effect as from some world beyond. This leads to a return of the March, now in E flat minor, and greatly transformed by augmentation to minims and by a change of expression-mark from *risoluto* to *cantabile*. It is dwelt on at some length, and subsequently makes way for the theme of the *Allegro*. When this march is heard again, it has resumed its original notation, and is once more carried to a mighty climax, at which it is joined by the great, immanent central theme. After a downward *glissando* on the harp, which it scarcely seems fanciful to liken to an obeisance prompted by the approach of an august presence, this theme enters *grandioso* in a truly regal fashion. The scoring grows increasingly rich and scintillant—‘light above light and bliss beyond bliss’—and, when the final *stringendo* is reached, the song of gladness is strengthened by the participation of the second

subject of the *Finale*. Then a final allusion to the central idea rings out in the brass. It is the supreme cry of victory with which the music comes to an end.

SYMPHONY IN D MINOR. CÉSAR FRANCK

(Dedicated to his friend Henri Duparc.)

1. *Lento—Allegro non troppo—Lento—Allegro non troppo—Lento—Allegro*. 2. *Allegretto*. 3. *Allegro non troppo*.

It would be impossible to understand the musical movement which has been going on in France during the last fifty years without having first grasped the significance of Franck's teaching—ethical and musical—for the generation which has since become representative of all that is noblest in French musical art. Franck, for so many years misunderstood and slighted by his official contemporaries, is now recognized as one of the greatest artistic influences of the nineteenth century. The list of those who benefited directly by his teaching includes such names as Henri Duparc, Vincent D'Indy, Ernest Chausson, Augusta Holmès, Charles Bordes, Guy Ropartz, Lekeu, Pierné, Vidal, and Georges Marty; while those who, without being his pupils, have been proud to own themselves his disciples number a distinguished company of composers and executants such as Gabriel Fauré, Guilmant, Chabrier, Paul Dukas, and Eugène Ysaye. The time has now come when Franck is almost universally regarded as the leading spirit in the regeneration of the musical life of his country; and it is interesting to remember that he did not accomplish this work from any lofty official position, but simply by living unostentatiously for his art and attracting to himself, by his warmth and sincerity, the best among the young and ardent spirits of his day. The performance of a representative work by César Franck has an immense concern for the student of musical history, because he has solved, more successfully perhaps than any composer of his day,

the question of the enlargement and revivification of classical forms without effecting their ultimate destruction.

M. Vincent D'Indy has pointed out how, at certain periods in the history of art, a particular current of inspiration passes through the creative spirits of a certain country, stimulating them all to effort in the same direction. Such seems to have been the case in France between 1884 and 1889, when there was a remarkable tendency to revert to pure symphonic forms. Lalo, Saint-Saëns, and Franck wrote symphonies that were nearly contemporary, but widely different in their emotional contents and artistic outlook. Lalo's Symphony in G minor is classic in structure and remarkable for the attractiveness of its thematic material, and the charm and grace of its rhythms and harmonies. The C minor Symphony of Saint-Saëns seems to be a protest against the traditional laws of tonal structure, sustained with undoubted eloquence; but in spite of the interest of this work, based on the prose theme of the *Dies Irae*, it leaves an impression of doubt and sadness. 'César Franck's Symphony', continues Vincent d'Indy, 'is, on the contrary, a perpetual ascension towards pure bliss and life-giving light, because its construction is solid and its themes are manifestations of beauty. What can be more joyous, more sanely vivacious than the principal subject of the *Finale*, around which all the other ideas in the work seem to gather and crystallize, while in the higher registers there dominates that theme which M. Guy Ropartz has so justly described as "the motive of faith"? This Symphony was undoubtedly *fated to come* as the crown of the artistic work latent during the five years of which I have spoken.'

1. The various sections of the first movement are all linked by their participation in one generic theme, which is stated in the introductory bars of the first *Lento* by the violas, 'cellos, and basses. This is developed until at the twenty-ninth bar we come to the *Allegro non troppo*, the principal theme of which is a vigorous, but perfectly

recognizable, version of the grave opening subject. It has a strongly marked rhythmic continuation. The *Lento* is repeated, this time in F minor, and in due course the *Allegro* ensues in the same tonality.. The strings now introduce a new *cantabile* subject in F major. Some use is here made of the rocking rhythm, from the first subject mentioned above, and this leads to yet another theme, that 'motive of faith' to which allusion has been made, which now breaks in *fortissimo* in the higher strings and wood-wind, basses and brass accompanying its triumphant progress. Following a lengthy development, the *Lento* recurs for a time, after which the *Allegro* is again resumed, and carried on until nine bars before the close of the movement, which ends with a return to the *Lento*.

2. After sixteen prelude bars for harps and strings, *pizzicato*, the principal subject of the *Allegretto*, a beautiful and sinuous melody, is introduced by the *cor anglais* and continued by clarinet, horn, and flute. This is succeeded by a long song-like theme for the violins. This movement seems to contain the twofold characteristics of a slow movement and scherzo, for we presently come to a section which is decidedly *scherzando* in style. This opens softly in the muted violins, and has an alternative (or *Trio*) section in which the clarinet plays an expressive melody against a counter-subject in the lower strings. Later on the principal theme of the movement, and what we may call the slow-movement theme, are heard in combination.

3. The *Finale* starts with the joyous and 'sanely vivacious' theme alluded to by Vincent d'Indy, announced by the 'cellos and bassoons, violas and violins accompanying. After this has been discussed for a time the brass delivers a new subject, which is soon taken up by the first violins and violas. A fresh motive is introduced *pp* by the lower strings, and subsequently the *cor anglais* recalls the initial melody of the *Allegretto*, the first violins accompanying in triplets. The first and second subjects of the movement are developed, and the theme of the *Allegretto* is given out

by the full orchestra. The 'motive of faith' is heard in the upper strings and wood-wind. There is a vigorous *Coda*, and the Symphony concludes with the recall of the first principal subject of the *Finale*.

SYMPHONY IN D (NO. 6, B. AND H. NEW EDITION) ('LE MATIN').
HAYDN

1. *Adagio—Allegro*. 2. *Adagio—Andante—Adagio*. 3. *Menuetto*. 4. *Allegro*.

This is No. 6 from Vol. I of the new critical and revised edition of Haydn's works, issued by the firm of Breitkopf and Härtel. During the last thirty years, the works of Mozart, Beethoven, and Schubert have appeared in monumental editions worthy of their great names. It was time, therefore, that a similar service should be undertaken on behalf of Haydn, and that the compositions of the founder of the whole line of Viennese symphonists should be offered to the world in a suitable and reliable form. It was more necessary in his case, because it was even difficult to make any precise computation of the number of his symphonies—what is so described in one place appearing in another under the title of Overture, Divertimento, Scherzando, and so on. Moreover, a large number of works which have appeared under the name of Haydn can furnish no incontestable proof of their authenticity. The editors of the new edition are sifting with great care the genuine from the spurious, and the first volume—with a preface by Dr. Mandyczewski—contains the twelve earliest authentic symphonies dating from 1759 to 1763.¹

The Symphony should be played, as originally intended, without any break between the various movements.

It is the first in which Haydn adopts the slow introduction that afterwards became a special feature of his symphonic structure. It is also the first in which he uses the flute and bassoon, the preceding five having only horns—or oboes and horns—in addition to the strings. The

¹ Still in progress (1927).

writing for wind-instruments in this Symphony already shows greater freedom and effectiveness.

1. The opening *Adagio* begins *pianissimo* in the first violins; these are soon joined by the second violins and the rest of the orchestra, and a *crescendo* leads up to *fortissimo* in the fifth bar. The theme of this short introduction resembles in outline that of Haydn's First Symphony, also in D. If the title of 'Le Matin' has any real significance, we may imagine the *pianissimo* opening of this Symphony to represent the stillness of night, and the *crescendo* to *fortissimo* the rising of the sun, as in 'The Creation'. The *Allegro*, in 3/4 time, starts with a bright little theme for flute solo, which is continued by the oboes; and with a very slight further expenditure of imagination we think of the birds singing a welcome to the brightening morning. The second theme is given out by the first and second violins in unison, accompanied by violas, basses, and bassoons in unison and octaves. Taking this particular Symphony as an example, Sir Hubert Parry shows how elementary the balance between the different voices of the orchestra still was. In this movement the first and second violins play together bar after bar, while the violas have scarcely any independent existence apart from the basses.

2. The *Adagio*, followed by an *Andante*, is scored for strings only, and is remarkable for *concertante* (solo) parts for violin and violoncello, after the manner of the Concerto. In the *Andante* these solo-instruments play variations on the theme. The movement concludes with a recapitulation of the *Adagio*, slightly altered, and with a new feature in a moving bass.

3. The flutes and oboes, with the first and second violins, play the theme of the *Minuet*, which only faintly foreshadows the grace and liveliness of his later minuets. In the *Trio* the bassoon and violoncello *concertante* are well in evidence.

4. In the final *Allegro* the first theme is again given out by the flute, and here again the violin and violoncello

concertante are conspicuous. The movement is full of the youthful vigour and gaiety so characteristic of Haydn. Some light is thrown on this feature of his music when we remember that he came of Croatian peasant stock, that his melody often speaks the Slavonic idiom and even quotes the Croatian folk-songs. To this source we may trace his unstinted rustic gaiety.

SYMPHONY NO. 94, IN G ('THE SURPRISE'). HAYDN

1. *Adagio cantabile*—*Vivace assai*. 2. *Andante*. 3. *Menuetto*. 4. *Allegro di molto*.

This work is also known in Germany as the symphony 'with the drum-stroke' (*mit Paukenschlag*). It was composed in 1791, and is the third of the set of twelve symphonies composed for Salomon, who produced it for the first time at one of his concerts in London, on 23 March 1792. The 'surprise' comes off in the *Andante*, in which the sections of the theme are marked by crashing chords for full orchestra with *timpani*. Griesinger contradicts the story that Haydn intended these detonations to wake the English women from their slumbers. The composer was immensely pleased with the success of his little joke. He wrote that the first *Allegro* was received with applause, but that 'enthusiasm rose to its highest pitch after the *Andante* with the drum-stroke. "Ancora, ancora!" was cried on all sides.'

1. *Adagio cantabile* (G major, 3/4). This short introduction is built upon a fragment of melody given out by wood-wind—the horns supporting—answered by strings. After some chromatic development by the strings, the first violins have a phrase which leads immediately to the *Vivace assai* (G major, 6/8). The main theme is in two clear sections; the first introduced by the violins alone, the second, and contrasting, portion, treated energetically by the whole orchestra. This material is developed in a leisurely way. The second subject, a gay, rhythmic theme, is in D major. Here the first violins and flutes disport

themselves in agile passage-work. A third theme lends itself still more to elaboration. It is treated first by the strings and later, with the addition of wood-wind, closes the exposition. The working-out is brief, but introduces a few new features. In the recapitulation the chief theme returns with slight modifications. The second subject is repeated in the tonic with some alterations in the scale passages. The subsidiary theme also returns, and the movement ends in a brisk climax.

2. *Andante* (C major, 2/4). The naïve theme of this movement was used by Haydn in the aria 'With joy th' impatient husbandman' ('The Seasons'), where the piccolo introduces it as appropriate to the original version of the text, which runs: 'in farrows long he whistling walks'. The violins give out the childlike tune, which is repeated and followed by the unexpected crashing chord. The second half of the theme is played through quietly, and a series of short variations follows. First the air is heard from the second violins and violas with embroideries for first violins and flute. In the next variation the theme is given out *fortissimo* in C minor, afterwards modulating into E flat, in which key it is first treated by oboe and violins and then passed over to the full orchestra, trumpets and drums taking part in this emphatic section. This subsides into a modified *dolce* version of the theme. After a *fortissimo*, followed by a pause, and while we are half-expectant of some further elaboration, the tune is reiterated by oboe and bassoon, and finally echoed very softly by wood-wind and violins, bringing the movement to an end.

3. *Menuetto. Allegro molto* (G major). The vivacious theme is given out by violins, bassoons, and flutes; the second section is charmingly scored. There is no change of key for the *Trio* in which violins and bassoons play the chief parts. The Minuet is repeated. The imitations and unexpected modulations delight the ear throughout the movement.

4. *Finale. Allegro di molto* (G major, 2/4). This movement is practically a *Rondo*, the main subject of which is presented by the first violins and taken up by the flute. After a lively episode, followed by a bar's rest, the graceful second subject appears, first in the strings and then quickly passed over to the oboe and flute. It is not necessary to describe each clever and resourceful return to the principal *Rondo*-theme. The entire movement is a bewitching example of Haydn's inventive skill and full of unexpected sallies of humour.

SYMPHONY NO. 35, IN D ('HAFFNER'). MOZART

1. *Allegro con spirito*. 2. *Andante*. 3. *Menuetto*. 4. *Presto*. This Symphony was written in 1782 for the wedding of a daughter of the Haffners of Salzburg, hence the name by which it is distinguished from thirteen others in the same key. It is interesting to note that in 1774 Mozart had already composed a March and Serenade for the wedding of another daughter of the same family.

1. The first movement (*Allegro con spirito*) starts off at once with the first—or rather the only—theme; since with what appears as the second subject the first is running concurrently in the viola part, so that the second theme in the violins is really of the nature of a counter-subject. The principal theme is a fine, bold octave passage, which lends itself to striking contrapuntal treatment. The D's reiterated by the brass and drums on the second statement of the theme should be noticed. We have already indicated the nature of the second subject. The first section has no repeat. The working-out only extends over thirty-four bars. At the twenty-fourth the contrapuntal working of the theme by the first and second violins is accompanied by a charming little sighing phrase of three notes, in dialogue between the oboes and bassoons. The descending scale-passage near the close of the movement will be recognized as one of the themes in the *Finale* of the 'Jupiter' Symphony.

2. *Andante*. The chief subject of this beautiful movement is given out by the first violins. At the ninth bar, the minor ninths of the sighing phrase from the previous *Allegro* reappear. The second theme is allotted to the second violins and violas, the first violins having a pedal-point. After a middle section of fourteen bars we come to the recapitulation, in which the themes are given to the same instruments as before.

3. The lively *Minuet* which follows is very concise. In the *Trio* oboes and bassoons play the melody in thirds. The *da capo* has no *Coda*, and the *Minuet* comes to a soft and unexpected conclusion.

4. The final *Presto* is in Rondo-form, and full of exuberant vitality. Both first and second themes are given out by the strings *piano*. The first four bars of the former are identical with the air 'Ach, wie will ich triumphiren', from Mozart's opera 'Die Entführung', which was composed about the same time as this Symphony. When repeated by full orchestra, only the three notes which form the outline of this theme are retained, and these are accompanied by a running quaver bass that leads to a spirited unison passage, the figure of which is used again in all sections of the Rondo. In the second section the three notes to which allusion has been made are inverted in the bass, and form the new subject of the central section. Presently the second theme of the first part reappears here—an unusual occurrence, this theme being generally reserved for the first and third sections of the Rondo. The movement ends with the return of the quaver unison passage already mentioned and the reiterated chord in D.

SYMPHONY NO. 40, IN G MINOR. MOZART

In the summer of 1788 the flame of Mozart's symphonic inspiration leapt to its highest in what proved to be a final effort of the centric fire within. In less than two months he gave to the world his last three and greatest Symphonies

—the E flat major on 26 June, the G minor on 25 July, and the C major (the 'Jupiter') on 10 August. These works form a wonderful triptych, each of them showing us a different emotional picture, while all three are stamped with the unmistakable individuality of the master who created them. The E flat Symphony is an expression of almost unclouded happiness; the 'Jupiter' is distinguished for statuesque dignity and unperturbed grace; the inspiration of the G minor has its note in heaviness and anxiety of spirit. It speaks of twilight and the winds of autumn. This is why it touches us of a later generation more keenly than the other two, which are undoubtedly 'of the morning and the May'. 'The Pianoforte Quartet (1785) and the Quintet (1787) in G minor are allied to this Symphony in tone,' says Mozart's biographer, Otto Jahn, 'but their sorrow passes in the end to gladness or calm, whereas here it rises in a continuous climax to a wild merriment, as though seeking to stifle care.'

1. The first movement (*Allegro molto*) starts with an expression of subdued agitation. The principal theme is announced by the violins, to which the wood-wind is added at the fourteenth bar. After slight development we come to a subsidiary subject—also stated by the violins—which sounds like an effort to disperse the shadow that darkens the opening bars of the work. The second subject proper—truly Mozartian in its grace and tenderness—is divided between the strings and wood-wind. Shortly after the exposition of these themes, the first subject is recalled in a somewhat different form, and we hear a great deal of a rhythmic figure consisting of its first three notes. A short *Coda* brings us to the double-bar. The development section begins with a striking modulation into F sharp minor. The rest of the movement is perfectly straightforward, the three themes mentioned above, together with the three-note figure, forming practically all the material used in its construction. The emotion grows more strenuous and the sense of conflict more intense; but the move-

ment ends with the same plaintive, agitated murmur which characterized the opening.

2. The *Andante* speaks consolation, but the spirit is still far from the sense of security which comes of a steadfast, inward peace. The first theme is announced by the strings in succession, commencing with the violas and ascending through the second violins to the first. A figure in the eighth bar, of two demisemiquavers, plays a prominent part in the development of the movement. The second subject is introduced by the first violins. The second division of the movement starts with the reiterated quavers of the first theme, delivered in unison with an almost sinister effect. In the recapitulation a restatement of the first theme is followed by the second subject, which returns in E flat.

3. The *Minuet* begins in a hopeful and even a gay mood, the strings giving out the theme, in which it is difficult to trace evidences of the spiritual conflict described by Jahn, who says: 'A resolute resistance is opposed to the foe, but in vain, and the effort sinks to a moan.' The *Trio*, in the tonic major, is based upon a gracious and limpid melody announced by the violins and answered by the wood-wind.

4. The *Finale* recalls the agitation, if not the sorrow, of the opening movement. 'It brings no peace,' says Jahn, 'only a wild merriment that seeks to drown sorrow, and goes on its course in restless excitement.' The first subject starts softly with an ascending crotchet phrase succeeded by a bustling quaver-figure. When this has been repeated, we hear the continuation of the theme, easily recognizable by its characteristic drop of an octave. The second half of the first theme—a restless quaver passage—supplies material for a short episode which precedes the entry of the second subject. This is in complete emotional contrast to all that has gone before it, having the serenity and radiance peculiar to so many of Mozart's melodies. It is soon driven aside, however, by the rushing, agitated first

theme. This subject is treated contrapuntally as the movement proceeds. The first theme, with its supplementary phrase, and the second subject return in due course. As the work nears its termination, the quaver-figure of the first subject takes the ascendancy and holds it to the last.

SYMPHONY NO. 8, IN B MINOR ('UNFINISHED'). SCHUBERT

1. *Allegro moderato*—*B minor*. 2. *Andante con moto*—*E major*.

'Why unfinished?' asks M. Bourgault-Ducoudray in his volume on Schubert which appeared in 1908. 'Did not Schubert realize how he would be ministering to his own glory in completing a work so highly coloured and so individual: the first of his symphonies in which he shows himself truly original?'

The two existing movements of this Symphony and nine bars of the *Scherzo* date from the year 1822—the year in which the composer refused the post of Court Organist in order that he might be able to devote all his time to his creative work and his friends; the year, too, in which he wrote the opera 'Alfonso and Estrella' and that singular prose document entitled 'My Dream', which throws a significant light upon a certain mystical side of Schubert's nature.

1. The *Allegro* opens with an initial phrase, strangely grave and foreboding, given out by the lower strings and answered by a poignant melody for oboe and clarinet, the violins accompanying with a counter-subject. The development of this theme—or series of themes—is interrupted and brought to a close by a series of loud chords, after which the second subject—of almost pastoral grace and serenity—is announced by the 'cellos with a syncopated accompaniment of violas and clarinets. A portion of this subject is used in imitation between the different groups of strings. The development starts with the initial phrase of the first theme, assigned to the basses and treated

in imitation. The whole of this section is eloquent of the composer's spiritual and emotional experiences. Suffering, adversity, and rebellious protest never found more touching or forcible expression, even in the most impassioned and sombre utterances of Beethoven. The recapitulation is regular, and the movement ends with a *Coda* based on the opening phrase of the first theme.

'In no other work does Schubert unite such force and conciseness,' writes the French critic whom I have quoted above. 'In speaking of Schubert, Schumann says: "He is to Beethoven what a woman is to a man". If this is true of his other compositions, it does not hold good of this *Allegro*. A virile firmness is revealed in those "silences" which interrupt the melodic phrase before the explosion of the chord of C minor, followed by E minor, when the same passage is restated in the second part of the movement. The funereal shadow which overspreads the initial theme is in striking contrast to the second subject, from which emanates a sense of suavity and exquisite bliss. This melody is so luscious that it tempts us to bite deep into the fruit of life. . . . But the spectre of death rises before us! Mortal joys are fleeting; the roses of earthly happiness are soon faded, and Nature has put into man's heart a craving for a bliss which knows no satiety. . . . The indication *pianissimo* seems to have in this *Allegro*, as in nearly all Schubert's works, a peculiar expressive value. It is no exaggeration to say that it should be observed with more care and delicacy than in the music of any other composer.'

2. In the *Andante con moto* the strenuous, suffering mood gives place to calmer, but equally sad, feelings. It opens with two bars for horn and bassoon, the basses accompanying with a downward scale *pizzicato*. The principal subject is delivered by the violins, interrupted at intervals by the above-mentioned phrase for wind. The second theme is keenly affecting, both in its manner of introduction and in its essential qualities. It comes announced by a soft plaintive cry from the first violin, and is

sung by the clarinet over syncopated harmonies in the strings. A subsidiary theme in C sharp minor is given out with emphasis by the full orchestra. Later on the second subject is used in imitation between the basses and first violins, with a syncopated accompaniment in the inner parts. The recapitulation is chiefly noticeable for varied scoring. A short *Coda* brings the movement to a close.

'In listening to these truly celestial harmonies', continues M. Bourgault-Ducoudray in his analysis of this *Andante*, 'we seem to be looking upon the divine and seraphic types of Fra Beato Angelico. Schubert by a miracle of "second sight" has retrieved the impression of primordial innocence; and his music in its supreme purity recalls man's bliss before the Fall.'

SYMPHONY NO. 5, IN E MINOR AND MAJOR, OP. 64. TCHAIKOVSKY

1. *Introduction (Andante), leading to Allegro con anima.*
2. *Andante cantabile, con alcuna licenza.*
3. *Valse: Allegro moderato.*
4. *Finale: Andante maestoso—Allegro vivace—Moderato assai e molto maestoso—Presto—Molto meno mosso.*

At the end of April 1888 Tchaikovsky took possession of a new country home at Frolovskoe. It was a simple enough residence, but the view was picturesque, and the house stood in a garden of its own which was an unfailing source of joy to the composer. His happiness in this retreat was somewhat disturbed by the lack of all creative impulse of which he was conscious at the moment. In May he wrote to his brother: 'Have I written myself out? No ideas, no inclination? Still, I am hoping to collect materials for a symphony.' A month later he says in a letter to Nadejda von Meck: 'I am dreadfully anxious to prove, not only to others, but also to myself, that I am not yet *played out* as a composer. . . . Have I already told you that I intend to write a symphony? The beginning was difficult; now,

inspiration seems to have come. We shall see! Again in August he refers to this work in another letter to his 'best friend': 'I am not feeling well—but I am so glad to have finished the Symphony (No. 5) that I can forget all physical ailments.' In December of the same year Tchaikovsky conducted the Fifth Symphony at a Symphony Concert in Moscow, at which Sapellnikov played another new work—the second Pianoforte Concerto, Op. 44. The composer's brother, Modeste Tchaikovsky, speaks of both items as having achieved 'great success'. Kashkin, however, says that the Symphony suffered from having been presented to the public under the composer's own conductorship, and that consequently it languished in oblivion until it was revived by the brilliant interpretation of Nikisch in 1895. Tchaikovsky himself considered its cool reception in Petersburg and Prague due to the poor quality of the music, and wrote of it in the most pessimistic vein. 'There is something repellent, superfluous, patchy, and insincere [in this work] which the public instinctively recognizes. . . . Last night I looked through *our* Symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad.' These words, however, prove very little, except that a composer is very rarely a sound critic of his own works. At the same time, while we could hardly endorse the abusive epithets which Tchaikovsky applied to this work, we think it is not improbable that posterity will share his opinion as to the greater sincerity of the Fourth and Sixth Symphonies.

The Fifth Symphony is dedicated to Herr Ave-Lallement, President of the Committee of the Philharmonic Society of Hamburg at the time of Tchaikovsky's visit in January 1888. It was published the next year—a fact to which Kashkin thinks it owes its present existence, for otherwise it might have shared the fate of 'Undine' and 'Fatum', both of which the composer destroyed in moods of discouragement. Through all the movements of this Symphony runs a short theme expressive of dejection and

foreboding, the significance of which we may perhaps venture to interpret in the light of the quotations with which I have prefaced this descriptive note. We may say that it stands for Fate; for a premonition of the end; for the shadow of death, growing darker and longer upon the pathway of life; or, more prosaically and veraciously, we may take it as standing for the question which haunted Tchaikovsky, as it haunted Wagner and Michelangelo and all creative geniuses: Am I played out?

1. The Introduction (*Andante*) is based upon this 'motto' theme, which must be impressed upon the memory, since it is the psychological link between the subsequent movements. It is given out by the clarinet over an accompaniment for strings. The leading subject of the *Allegro* is announced by the clarinet and bassoon. It has the curious blend of gaiety and melancholy which stamps it as Slavonic; but in spite of its national flavour it is doubtful whether Tchaikovsky consciously borrowed it from the folk-music of Russia or Poland, as is sometimes asserted. The theme has a continuation divided between strings and wood-wind. The first subject of the *Allegro* is discussed with great animation, flute and oboe having light and graceful scale-figures. The second theme, introduced by the strings, is quieter in character. It has two auxiliary subjects. In the first (*un poco pochettino, più animato*), strings reply to wood-wind in a cheery dialogue; while the second is one of those full, yearning melodies peculiar to the composer. This is amply elaborated with increasingly effective instrumentation, after which the first subject reappears in the brass, followed by the return of the auxiliary, and with this the exposition ends. This plenitude of material is handled with many interesting modifications in the working-out section. The recapitulation is in order. Towards the close the opening theme of the *Allegro* returns, but its sadder characteristics predominate, and the movement ends quietly in a subdued and despondent mood.

2. The *Andante cantabile*, marked 'With all licence', is remarkable for constant changes of time. It starts with a few bars of a solemn, religious nature, after which the first principal subject, a flowing, suave melody, is given out by a solo horn, the strings having a chord accompaniment. Presently a solo oboe joins the horn with a sweet and tender theme of its own. This duet is repeated with a change of instrumentation. The second theme (*con noblezza*) is allotted to first violins and violas, and reaches an impassioned climax (*con desiderio*), subsequently giving place to a fresh subject (*moderato con anima*) in the clarinet. This is also developed with great emotional intensity, suddenly interrupted by the return of the fateful initial theme over a pedal on G. The lovely calm melody with which the *Andante* commenced is soon recalled, accompanied by very charming counter-subjects. The 'motto' theme renews its warning with harsh emphasis. The love-strain prevails, however, and the movement ends restfully.

3. The third movement (*Allegro moderato*) takes the form of a Valse, the first theme of which is announced (*dolce con grazia*) by the violins. After repetition, and some modification of accompaniment, comes a second strain assigned to the bassoon. The *Trio* has a cheerful subject in semiquavers played by the violins (*spiccato assai*). The Valse theme then recurs, and is restated with interesting variations of scoring. At the close, the woodwind whispers a suggestion of the introductory subject, like the first faint premonition of autumn on a summer evening.

4. The introductory theme dominates the *Finale*, but it comes transformed (*Andante maestoso*) and in the major key. The note of foreboding is gone, and the gloom has given place to a noble gravity. The question, whatsoever it may have been, has been faced and answered. We hear it repeated with still greater confidence, accompanied by an alternative subject of a religious nature in the brass. It is not difficult to read into the music the triumph of faith

over pessimistic doubt. The key presently changes to E minor, and the first subject of the *Allegro vivace* comes in on the strings over a pedal on G. The swift transition of mood is as characteristic of the composer's personality as the quality of the theme is redolent of his nationality. Discussion of this is succeeded by a new theme, started by the oboe, the flutes and clarinets having a modified form of the first subject. A third melody is introduced by the violins and dealt with in imitation. The development of these themes is very vigorous, and there is a remarkable effect where the basses and drums have a loud, persistent, hammering figure which gradually subsides from *fff* to *pianissimo*. This leads to the striking theme which forms the second subject proper, first announced by oboe and flute, the reiterated figure mentioned above being used as a bass. The development is full, and ingeniously varied in treatment. In the majestic peroration the 'motto' theme—out of weakness made strong—is emphasized once more (*marziale energico, con tutta forza*). The work closes with a jubilant reference to the opening subject of the first *Allegro*, which rings out triumphantly in the brass.

OVERTURES

OVERTURES

OVERTURE, 'CORIOLAN', OP. 62. BEETHOVEN

This Overture was composed in the spring of 1807 for a drama of the same name, by Heinrich Collin, produced in 1802. In this work Beethoven laid the first foundations of the 'concert overture', destined to influence the later structure of the symphonic poem, to which Liszt had recourse in order to give his poetic ideas a fuller musical expression than was possible within the limits of the old forms.

Plutarch has transmitted to us a portrait of Coriolanus, the energetic and strong-willed Roman, incapable of hypocrisy and self-abasement, exiled from his native city, and leaguely himself with its enemies to destroy it; but yielding to the entreaties of his wife and mother, and bringing death upon himself in consequence.

Beethoven in his Overture keeps two aims in view—the musical characterization of his hero, and the illustration of the scene between Coriolanus, his mother, and his wife, in the camp before the gates of his native town. The themes which he employs for his purpose are in admirable contrast. The first reflects the stern, unyielding nature of Coriolanus; the second is a *cantilena* of almost feminine tenderness, suggestive of tears and supplications. After these themes have been worked up to more than one climax, the third subject appears which is submitted to lengthy development. Beethoven dispenses with the working-out section customary in overtures composed in sonata form, and the recapitulation of the themes already enumerated follows immediately. Towards the close of the work there occurs a most expressive passage, in which the violins seem to be striving in vain to reanimate the hero's former courage and resolution, as they timidly recall fragments from his first theme, reminding us of the lines spoken

by Coriolanus in Shakespeare's tragedy, as he holds Volumnia's hands for the last time in his own: .

'O mother, mother!

What have you done? Behold, the heavens do ope,
The gods look down, and this unnatural scene

They laugh at. O my mother, mother! O!

You have won a happy victory to Rome:

But, for your son—believe it, oh, believe it—

Most dangerously you have with him prevailed. . . .'

OVERTURE, 'LEONORA NO. 2'. BEETHOVEN

This is actually the first of the four Overtures which Beethoven wrote at different periods for his opera, known first as 'Leonora' and afterwards entitled 'Fidelio'. By an error on the part of the publishers it was given to the world as 'No. 2'. It was used for the three earliest performances of the opera—on 20, 21, and 22 November 1805. When the work was revived in the following March, Beethoven had reduced it to two acts, and substituted the magnificent Overture called 'Leonora No. 3' in place of this one. Subsequently he wrote the bright and comparatively simple Overture 'Leonora No. 1' (Op. 138) for a proposed performance of the opera at Prague in May 1807, which never took place. Finally, in 1814 the opera was again revised for a revival in Vienna, and Beethoven composed the fourth Overture, known as that to 'Fidelio'.

Comparing 'No. 2' with its more famous successor 'No. 3', Dr. Ernest Walker says: 'The main thematic material is preserved in No. 3, but the structure is radically altered. In No. 2 the slow Introduction, the exposition of the *Allegro*, and the development are so large that there is little room for anything more; there is no recapitulation at all, and the *Coda* is distinctly somewhat truncated.'

As compared to the Overtures of Beethoven's predecessors, 'Leonora No. 2' is a colossal and imposing structure. It opens impressively with a descending passage

in unison. Shortly afterwards the clarinets give out the air ('In the springtide of Life') sung by Florestan in the second act of the opera. This theme is developed and brought to a double climax, succeeded by a descending passage for the basses very suggestive of 'dungeon-depths'. The *Allegro* starts with the same theme used by Beethoven in 'Leonora No. 3', but here it is assigned to 'cellos only. From this are evolved two subsidiary themes in quavers, the second of which assumes a very important place in the work. It is so well adapted to the tragic situation depicted in the opera that, as Sir George Grove remarked, it has become 'a stereotyped expression for agitation in music'. Florestan's Air, in augmentation, furnishes the second subject of the *Allegro*. It is announced by bassoons, oboes, and 'cellos in semibreves and minims. The music grows increasingly dramatic in character, and culminates in the fanfare which heralds the arrival of the Governor. The trumpet-call is heard twice, behind the scenes, followed each time by an impressive phrase for orchestra. The second of these passages contains a striking figure for horns and bassoons. Here is one of the fine effects which Beethoven ruthlessly eliminated from the Overture 'No. 3'. There is a return to Florestan's Air, accompanied by a rhythmical figure derived from the trumpet-call; and a downward precipitous passage for the strings—foreshadowing the grand string-passage in 'No. 3'—leads to the *Presto* which brings the Overture to a glad and jubilant conclusion.

OVERTURE, 'LEONORA NO. I', OP. 138. BEETHOVEN

The Overture 'Leonora No. 1' opens with an introductory section (*Andante con moto*), the theme of which is stated by the first violins and afterwards repeated with fuller scoring. A subject announced by the first violins is carried on in triplet-figures by strings and wood-wind. With a change of time to *Allegro con brio* we come to the Overture proper, the principal subject of which dallies

in a fragmentary form through many bars before it is delivered in its mature and definite evolution by the strings. When this has been heard again the syncopated second subject is given out, also by the strings. In the course of the development we hear Florestan's melody, based on the air he sings in prison, which is here allotted to the wood-wind with an elaborate accompaniment for strings. This having been developed, we arrive at the recapitulation, in which the foregoing material is resumed in a somewhat compressed form. The final climax is checked in its course by the return of the first subject, after which the Overture comes to an effective close.

OVERTURE, 'LEONORA NO. 3'. BEETHOVEN

Beethoven wrote but one opera, 'Fidelio, or Wedded Love', produced at Vienna on 20 November 1805. The Overture played on that occasion is the one now known as 'Leonora No. 2'. Beethoven made considerable changes in the opera before it was revived in the ensuing spring, and wrote for it the new Overture 'Leonora No. 3'. No reason has been assigned for his apparent dissatisfaction with this great work, but in 1807 Beethoven composed a third Overture—the one now entitled 'Leonora No. 1'—and followed it in 1814 by a fourth, known as the 'Overture to "Fidelio" '.

There is no question that Leonora No. 3 is the finest of the four Overtures which Beethoven wrote in connexion with his opera 'Fidelio', and one of his supreme masterpieces. The thematic material of No. 2 is employed in its successor, but the work has been practically remoulded and brought nearer to perfection by a process of stern self-criticism, elimination, and compression. In the words of Mr. Ernest Newman, Beethoven 'simply purges from his music all there is of dross in it, leaving the pure metal alone to gladden our eyes'. The Introduction opens with a descending scale-passage, followed, as in No. 2, by the air sung by Florestan in prison, now given to the clarinets

and bassoons. The ascending triplet-figure will attract attention.

The *Allegro* is based upon the vigorous and expressive themes used in the earlier Overture. The first seems to breathe hope and confidence; the second is derived from Florestan's melody. With the development comes a theme given out by the basses and answered by the wood-wind. Presently the noble opening theme of the *Allegro* is heard once more, and, after some elaboration, the fanfare which heralds the arrival of Don Fernando gives its message of joy and freedom. Then the flute and clarinet announce the semibreve theme, which occurs in the same situation in the opera itself, and is an augmented version of the first theme of the *Allegro*. The foregoing material is worked up to great climax. Once a reminiscence of Florestan's theme overshadows the increasing gladness of the music, but this momentary sadness is winnowed away in the great rushing passage for strings in unison, and the return of the first subject, exultant and rapturous.

OVERTURE, 'FIDELIO'. BEETHOVEN

This is the fourth Overture which Beethoven prepared for his opera 'Fidelio, or Conjugal Love'. It was composed expressly for the revival of the opera in 1814. It is difficult to imagine why Beethoven was not satisfied with his existing Overture 'Leonora No. 1', written for the proposed performances at Prague in 1807. We know that he had at one time some idea of remodelling this work in 1814, but abandoned the project in favour of a totally new Overture.

The Overture to 'Fidelio' starts with an *Allegro* section in which the principal subject is foreshadowed by the strings and wood-wind. The time then changes to *Adagio*, and we have a brief movement based on two melodies, the first of which is heard on the horn, and the second in the clarinet. The *Allegro* returns, followed by yet another *Adagio* section, which is worked up to a climax. We now reach the Overture proper, and the principal theme of

the *Allegro* is stated by the horns and continued by clarinet. The second subject is assigned to strings. The leading theme is fully discussed in the course of the development, and the second subject is elaborated in its turn. The opening *Allegro* is then heard again, and this is succeeded by an extended version of the first *Adagio*. The Overture terminates with a vigorous *Coda* (*Presto*).

ACADEMIC FESTIVAL OVERTURE. BRAHMS

In 1880 the degree of Doctor in Philosophy was conferred upon Brahms by the University of Breslau, and during his summer holiday at Ischl he occupied himself with the composition of his thesis. 'A ceremonial of so solemn and academic a character', says Mr. Hadow, 'naturally demanded an unusual display of learning. Symphonies were too trivial, oratorios were too slight, even an eight-part *a cappella* chorus in octuple counterpoint was hardly adequate to the dignity of the occasion. Something must be done to mark the doctorate with all the awe and reverence due to the Philosophic Chair. So Brahms selected a handful of the more convivial student-songs and worked them into a concert overture which remains one of the most amusing pieces of pure comedy in the whole range of music.'

The student-songs on which Brahms based this Overture are 'Der Landesvater' (The Father of his Country); the 'Fuchslied', or Freshman's Song; and 'Gaudeamus igitur'.

The work begins with a lively original theme, *pianissimo*, for violins, followed by another subject started by the violas. The first theme then returns and is worked up to a brief climax in E minor, after which a soft connecting passage introduces a popular song, of a solemn, hymn-like character—'The Stately House'. This air is first given out by three trumpets, simply but solidly harmonized, with the addition of a drum-roll, and afterwards in conjunction with a variant of the opening subject. The graver

mood is now replaced by a brighter spirit, and a genuine student-song, 'Der Landesvater,' is heard in the second violins, and after some clever treatment leads on to the still more jovial 'Fuchslied'. This theme is presented and developed with great humour. It is stated first by the bassoons and taken up in turn by all the other instruments (except trombones), with the effect of an animated chorus. The *Coda* is founded on the familiar 'Gaudeamus igitur', worked up to a most effective climax.

OVERTURE, 'CARNEVAL', OP. 92. DVOŘÁK

1. *Allegro*. 2. *Andantino con moto*. 3. *Allegro*.

This is the second of three Overtures dating from 1893: 'In der Natur' (Op. 91), 'Carneval' (Op. 92), and 'Othello' (Op. 93). Dvořák originally intended this 'Triple Overture' to stand as a single work, a kind of symphonic triptych embodying pictures of childhood, youth, and manhood, but he was eventually persuaded to issue them as three separate numbers. At one of the Richter Concerts in May 1897 the three were played in succession, according to the original plan.

The *Carneval* Overture opens *Allegro* with a brisk theme stated by the full orchestra. This is repeated and developed in a gay and spirited fashion. The second subject, *poco tranquillo*, is introduced by the violins. It is an expressive theme, in clear contrast to the reckless gaiety of the first subject. The mood of revelry soon returns, however, bringing in its train much effective orchestration in which harp, tambourine, and triangle play their parts and lend peculiar Slavonic colour to the *Carneval* music. A descending passage for violins, accompanied by broken chords for harp, leads to the *Andantino con moto*. Here we have the melody passed from instrument to instrument, with a persistent figure of accompaniment which starts in the *cor anglais*.

With a return to the *Allegro* the working-out is carried

on. The Overture grows increasingly festive and sparkling, and comes to an end with a showy and vigorous *Coda*, *poco più mosso*.

OVERTURE, 'OTHELLO', OP. 93. DVOŘÁK

Lento—Allegro con brio.

This is one of a set of three Overtures by the Bohemian composer, dating from 1893, their order being as follows: (1) 'In der Natur', (2) 'Carneval', (3) 'Othello'. Dvořák originally meant them to be played as a single work, a kind of Symphony, descriptive of various aspects of life. The first tells of the innocent outdoor happiness of childhood; the second, of the joys and fresh love-making of youth; the third, of the deeper passions and tragedies of the soul. The Overtures were published, and are usually performed, separately, although their poetic connexion is made evident by the use of a motive common to all three of them.

The Overture 'Othello' has an Introduction (*Lento*, C sharp minor) which extends over forty-eight bars, and, according to Mr. C. A. Barry, it was intended to serve as an independent slow movement when the three Overtures were given in their original symphonic form. It starts with a grave theme for muted strings, with a conclusion in F sharp major. A weighty phrase for the same instruments leads to a restatement of the opening matter. A theme heard from the flute and clarinet is the motive which runs through all three Overtures. To this succeeds an energetic phrase for strings, worked to a great climax, and after a suggestion of the 'motto' theme the Introduction comes to an end. The first subject of the *Allegro con brio* will be recognized as having already been foreshadowed in the slow movement; while its continuation recalls the motto theme. The development of this material conducts to a climax, and to a lengthy treatment of the chief subject, somewhat modified and fully orchestrated. The second subject starts in C major, in the strings, and after repeti-

tion modulates into D major, introducing a duet in which violins and 'cellos answer each other with increasing passion as the music proceeds. A tranquil *codetta* brings the exposition to a close. In the development section the composer gives free rein to his fancy. Much use is made of a triplet-figure from the leading subject of the *Allegro*. In the recapitulation the themes recur with considerable variety of treatment. In a section headed *Meno mosso* the grave subject from the Introduction makes a reappearance, in F sharp major. With a return to the *Tempo primo* the work comes to a spirited conclusion.

OVERTURE, 'COCKAIGNE' ('IN LONDON TOWN'), OP. 40. ELGAR

This Overture was first performed in London at a Philharmonic Concert, 20 June 1901. While adhering fairly closely to the requirements of traditional form, it follows a definite programme. The music depicts the varied experiences crowded into a few hours of London life, and evokes a whole series of pictures—serious, humorous, or romantic in turn—all of which are sincerely felt and expressed. It is average, middle-class London, optimistic and healthy-minded—but by no means uninteresting—that we meet in the pages of this score. London tragic and terrible, with its 'garrulous clamours and assoiled shows', was not in the composer's mind when he wrote 'Cockaigne'. But although Elgar does not pose here as the Charpentier of London life, and abstains from showing up its sordid and seamy side, his work is the more valuable as being true to its time and surroundings.

The Overture is scored for the usual strings and woodwind, with double bassoon, four horns, two trumpets, three or five trombones, kettledrums, bass and tenor drums, and organ.

The opening theme (*Allegro scherzando*), given out by the first violins, is animated and insouciant, and is followed at once by a cheery figure in the oboes and clarinets. The two phrases, having been developed and repeated, are

brought to an effective climax in which the brass takes a full share. After this we reach an episode, distinguished by the composer's favourite indication *Nobilmente*. This is based upon a dignified theme, delivered by wood-wind, horns, and strings, and evidently intended to show the deeper side of the Londoner as compared with the gay opening subject. The latter, however, soon reasserts itself with heightened orchestral colour. With a change of key to E flat the music assumes a gentler and quieter character. A transition passage with triplet accompaniment in the strings introduces the love episode. Absorbed in their springtide dreams, a pair of lovers—so the story goes—seek refuge from 'the madding crowd' in some quiet glade of the parks. The theme of their romance forms the second subject proper of the Overture, and we hear it *più tranquillo* in the first violins, with an idyllic additional phrase in the oboes. This is fully developed, and when the tender passages have reached a crisis, an indiscreet solo (*scherzando*) for clarinet reveals the undesirable presence of the ubiquitous and sharp-eyed London street-boy. The theme of the intrusive youngsters is cleverly evolved by diminution from the motive marked *Nobilmente* which stood for the Londoner in his more dignified aspect. This proceeding naturally recalls Wagner's transformation of the Master-singers' theme into the pert motive of the apprentices. Some repetitions and modifications of the foregoing materials bring this section to an end.

The working-out starts with the *Nobilmente* theme, now given out *dolce e legato* by the strings and succeeded by a reference to the closing phrases of the love-theme. A clarinet solo heralds the approach of a fresh episode, and soon the love-motive is lost in the martial strains which draw nearer and nearer, until finally the military band bursts into a gay and blustering march. This is worked out with immense spirit and brilliancy, the piccolos shrilling, the brass blaring out the tune, and the drums, bells, and triangles adding to the exhilarating din. Frag-

ments of the 'Young Londoners' motive in different parts of the orchestra depict the eager delight of the street urchins as they try to keep step with Tommy Atkins in all his 'pomp and circumstance'. When the strains of the March have died down, the opening theme ('gay London') returns and prepares the way for a new musical picture. The lovers now seek refuge from the turmoil of the streets in a neighbouring church. But before they can reach this haven of peace they must pass through another ordeal. This time it is not the band of the Guards, but more probably that of the Salvation Army, the clarinets of which play a very different version of the march-tune in G flat while the basses keep on cheerfully reiterating F. Yet, judging from the expressive whisperings in the violins, it takes more than the discord of semitone against semitone to interrupt the course of true love at this stage of its 'world-oblivion'.

Presently a quiet theme in the horns and wood-wind, with a counter-subject in the strings, intimates that the couple have at last found sanctuary. Interwoven with the love-theme and the church motive are reminiscences of the urchins' theme, like echoes from the surrounding streets.

A gradual acceleration of speed leads back to the *Tempo primo* of the Overture, and the recapitulation begins with the theme of 'gay London' heard in the trombones. The lovers now resume their wanderings and pass through much the same experiences as before. The introductory subject and the phrase which followed it are restated with enriched and varied orchestration; the love-theme is also recalled very softly in the wood-wind, first violins, and violas; and then the street boys' motive appears, here, there, and everywhere, anticipating the return of the military band. The *Coda* reintroduces the march in its fullest vigour and audacity, and the 'nobler London' theme rings out in the full strength of the orchestra with the addition of organ *ad lib.* The Overture ends, however, with a last reference to the gay opening theme.

OVERTURE, 'IPHIGENIA IN AULIS'. GLUCK

(With Wagner's ending.)

This opera dates from 1772, a period in Gluck's life when, nettled by Viennese criticisms of his reformations in dramatic music, he determined to try his chances in Paris. He found both a librettist and an enthusiastic supporter in Bailly du Rollet, attached to the French Embassy at Vienna, and as the result of their consultations the choice of subject fell upon Racine's tragedy *Iphigénie*. Thanks to the fact that Marie Antoinette had been a former pupil of Gluck, he was able to get a footing in conservative Paris, and there this epoch-making opera was produced on 19 April 1774. Seventy-three years later Wagner, while conductor of the opera at Dresden, gave some remarkable revivals of Gluck's works. For the performance of 'Iphigenia in Aulis', 22 February 1847, he made a thorough revision of the score. His edition is the one now generally used.

The Overture opens with the customary slow Introduction (*Andante*), based on a motive associated in the opera with the first entry of Agamemnon. Wagner entitles it 'the motive of Appeal from out the anguish of the heart'. It is given by strings, which are presently supplemented by wood-wind, and beginning softly swells to a more urgent note of supplication. This is the only theme used in the Introduction.

The Overture proper (*Allegro*) starts with a majestic subject; in Wagner's words 'a motive of Power and imperious demand'. It is stated *fortissimo* by strings and bassoons in unison, the brass taking part in the accompaniment. A more animated section follows in which flutes and strings have a brisk semiquaver figure against *fortissimo* chords for the rest of the orchestra, which includes trombones. The next motive, assigned to flutes and first violins, is that of 'grace and maidenly tenderness'; in other words the theme of Iphigenia. When the motive

of Power has been repeated with even greater breadth and force than before, the true second subject of the Overture, 'the motive of Sorrow and agonizing Pity,' makes its appearance in the first violins, accompanied by a reiterated wailing figure for oboe. These three motives of Power, Grace, and Sorrow alternate with each other through the succeeding pages of the Overture, with the addition of an occasional transition passage. The recapitulation calls for no remark. There is a *Coda* in which Wagner has allowed himself a free hand. Here the motive of Power is heard against the theme of Appeal, and remains the inexorable victor at the end.

OVERTURE AND PASTORAL SYMPHONY 'THE MESSIAH'. HANDEL
Grave—Allegro moderato, C.

'The Messiah' was composed in twenty-four days. The dates given in the autograph manuscript of the work, preserved in the Royal Library, are as follows: Begun 22 August 1741; the first part concluded 28 August; the second part on 6 September; the third on 12 September; the completion of the scoring on 14 September. The libretto was compiled by Handel's friend Charles Jennings, although it is probable that the composer himself took an active share in this work. The first performance of the oratorio took place on 13 April 1742, at the Music Hall in Fishamble Street, Dublin. Handel visited Dublin in November 1741, and gave two sets of concerts there during the winter and spring. The first performance of 'The Messiah' was given in aid of a charitable society for the assistance of the sick poor and the prisoners for debt. The contemporary journals tell us that 'a most grand, polite, and crowded audience' attended the rehearsal and performance; and in this respect history has repeated itself many times since. The principals at Dublin were Signora Alvolio, Mrs. Cibber, Messrs. Church, Ralph Roseingrave, and Dubourg the leader of the orchestra.

The success was so great that the work was given again, by desire, on 3 June.

The first London performance followed nine months later—23 March 1743—at Covent Garden Theatre. It was repeated twice in the course of the same month. From 1750–8 Handel directed the work annually in the Chapel of the Foundling Hospital for the benefit of the Institution. It was the last oratorio ever conducted by the composer, who directed its performance at Covent Garden as late as 6 April 1759, the very day of the seizure which terminated fatally on Good Friday, 13 April, or, as some believe, 14 April 1759. Rockstro says the work was given thirty-nine times during the composer's lifetime. Besides the autograph score in the Royal Library at Buckingham Palace, five other manuscript scores in the hand-writing of John Christopher Smith are in existence. The first complete edition of the score was published by Randall and Abell in 1768. Mozart provided additional accompaniments to the work in 1789 at the request of Baron von Swieten, the intendant of the Royal Library at Vienna, who desired to give some of Handel's oratorios in the Hall of that Institution. There was no organ in the building, therefore it was indispensable that extra wind should be used to support the harmonies indicated by the figured bass, which could otherwise have been supplied by that instrument. Mozart wrote parts for flutes, clarinets, horns, and trombones, and rearranged the original oboe and bassoon parts. His work is in many cases ideally beautiful and has been very generally adopted. Robert Franz also wrote additional accompaniments for 'The Messiah', which were used at a performance at the Birmingham Festival of 1885 under Dr. Hans Richter. Kretzschmar considers the Overture to 'The Messiah' to be something of greater significance than a formal prelude, such as precedes the majority of Handel's oratorios. In his view, it appears as 'the first scene in the work', depicting the state of a world upon which the light of a Messiah had

not yet dawned. Hence the sombre opening section, and the stern, forceful fugue which follows. The *Grave* is played through the first time by full strings, trombones, bassoons, and organ; the second time by strings only. The form is that of the French overture, which Handel took over from Lulli and greatly developed. It consisted of a grave introduction, followed by a quicker fugal movement, and usually included one of the dances used in the Suite of that day. It is said that Handel composed a minuet which was intended as a final movement to this Overture when played apart from the oratorio. The Overture is in E minor, and the change to the major key with the first chords of the accompanied recitative that follows, brings a wonderful suggestion of light and hope.

With the chorus, 'For unto us a Child is born,' the Advent section of 'The Messiah' comes to a close. Next, we are shown the scene of the Nativity with naturalistic sentiment and much picturesque charm. Handel's music often reveals traces of rustic and popular elements, but he was never more happily inspired in this respect than in his choice of an old melody—borrowed from the Calabrian *pifferari* whom he heard in Italy and stored in his memory for over thirty years—with which he depicts the calm pastoral atmosphere of that first Christmas Eve at Bethlehem. It is played with muted strings throughout, even the double basses being *con sordini*. The long pedal notes are sustained by a 32 ft. organ tone. Handel originally completed the movement in eleven bars (witness the Hamburg MS.), but afterwards he added the middle section in G, with a *da capo*, extending it to its present dimensions.

OVERTURE, 'HÄNSEL UND GRETEL'. HUMPERDINCK
The author of this masterpiece of fairy opera was born in 1854 at Siegburg-on-the-Rhine. While still a young and promising composer, he made the acquaintance of Wagner; but, although he was undoubtedly influenced by the great master, he managed to preserve his own marked indi-

viduality. In 1893 Humperdinck produced his first successful opera, 'Hänsel und Gretel,' which soon went the round of the German theatres, and was brought out in England at Daly's Theatre on Boxing Day, 1894. In Paris, too, this very German creation had its success, and drew from M. Alfred Bruneau a very interesting and sympathetic criticism, from which we quote the few lines that serve to characterize the Overture: 'Humperdinck's master—Richard Wagner—has justly observed that, "if the French are fond of the dream in action, the Germans love the action which dreams". This opera is a work of pure German reverie. We have no doubt on that point from the first notes of the Prelude, in which the horns whisper the tender theme of the children's prayer; in which the trumpet proclaims the magic powers of the witch, and the violins sing the mysterious charm of nature; in which the chief themes of the work are exposed, developed, and combined in a style which is at once most poetical and most symphonic.' Besides the hymn-tune and the witch's theme, we shall recognize the song of Sand Man, who sends the children to sleep, and the song sung by them at the close of the opera when they escape from the clutches of the ogress.

OVERTURE, 'A MIDSUMMER-NIGHT'S DREAM'. MENDELSSOHN Mendelssohn wrote this Overture seventeen years before the rest of his incidental music to Shakespeare's play. In 1823 the composer's father bought a beautiful house with park-like grounds in the Leipziger Strasse, Berlin. Here the family lived an ideally cultivated and pleasant existence. Next to the works of Jean Paul, the young people loved Shakespeare, especially 'A Midsummer-Night's Dream'. 'This wonderful life', says Hensel, 'gave a new impulse to Felix's creative spirit. . . . The most brilliant result of that strangely poetic frame of mind is the Overture to "A Midsummer-Night's Dream"'. We may consider it as a piece of Mendelssohn's own life, for it is as much the

result of the events of 1826 in the Mendelssohns' house as of the influence of Shakespeare; and if we are not very much mistaken, this origin is just what lends such a singular charm to the Overture. The circumstance that it was a product of Mendelssohn's inmost nature may explain the fact—perhaps the only one of the kind in music—that twenty years afterwards the composer, taking up the work of his youth, could write the music to the “Midsummer-Night's Dream” without changing a note of the Overture; it was truly Shakespearian and truly Mendelssohnian, and therefore the music could only continue in the same spirit.’

On 19 November 1826 Mendelssohn played the Overture for the first time in the family circle as a pianoforte duet with his sister Fanny. The first public performance took place at Stettin in February 1827. In England it was first produced on Midsummer's Eve, 1829, at a concert given by the flute-player Drouet.

The Overture begins *pianissimo* with a few introductory bars for wood-wind, which at once suggests the ethereal, fanciful atmosphere of the whole work. The first and second violins then spin the gossamer-like theme which—as Sir George Grove once wrote—‘brings the fairies into the orchestra and fixes them there’. When the opening theme has been repeated, a new melody is given out by the whole orchestra. A droll descending passage for the ophicleide reminds us that Puck has set an ass's head on the shoulders of Bottom the Weaver. The second subject is heard on the clarinet, accompanied by the violas, and is continued by the strings. The presence of Oberon is announced by a fanfare. In the *Coda* there are unmistakable allusions to the bewitchment of Bottom. This was the first of Mendelssohn's works to strike an entirely new note, and its delicate fancy and humour won for it an immediate and enduring success.

OVERTURE, 'THE HEBRIDES' (OP. 26). MENDELSSOHN
This Overture—like the Scotch Symphony—was the outcome of a tour in North Britain which Mendelssohn made in company with his friend Klingemann in the summer of 1829. In a letter to his family, written during this journey, he says: 'In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there.' He then jots down the first twenty-one bars of the Overture, which was not completed, however, until the next year, while he was in Italy. 'The two works which he composed in the South' ['The Hebrides' and 'Walpurgis-Nacht'], says Hensel in his book 'The Mendelssohn Family', 'may be considered characteristic of his turn of mind, which was decidedly Teutonic—Northern. . . . Among the laurels and orange-groves his thoughts and affections carried him back to the waves of the North Sea and the oak-forests of Germany.'

The Overture is alluded to by the composer under a variety of names: 'The Hebrides', 'The Solitary Island', 'The Isles of Fingal', and 'Fingal's Cave'. As a seascape it is conceived in a totally different vein from Wagner's Overture to the 'Flying Dutchman', or the still more realistic pictures of the North Sea left to us by Rimsky-Korsakov. It is like a beautiful and decorous marine painting; the work of a man who admired the ocean from a distance, but had never felt the force and chill of a green wave as it breaks on the bulwarks and slides across the slanting deck.

The chief subject is contained in one bar, and is the identical phrase which Mendelssohn thought of in the cave of Fingal. It is frequently repeated. A passage in which the oboes become prominent suggested to Wagner the wailing of sea-winds over the waves. From this issues an episodic melody for flutes and oboes, followed by a descending passage in the wood-wind which recalls the sounding-line phrase in the 'Calm Sea and Prosperous Voyage'. The second subject, started by the bassoons and subsequently continued by clarinets, is accompanied by

the rhythm of the first subject. A stressful and impressive passage recalls the chief theme in the original key. After a recurrence of the second subject, the time changes to *animato*, and we arrive at a striking *Coda*, founded mainly upon the first theme, although, just before the end, both subjects are momentarily heard in conjunction.

OVERTURE, 'LE NOZZE DI FIGARO'. MOZART

'Le Nozze di Figaro' was composed at the command of the Emperor Joseph II of Austria, and first performed in Vienna on 1 May 1786. The full title of Beaumarchais's comedy, from which the libretto was arranged by Da Ponte, is 'Le Mariage de Figaro, ou La Folle Journée' (The Marriage of Figaro, or A Mad Day's Work), and Mozart's biographer, Otto Jahn, thinks that in writing the Overture the composer kept before him the second title of Beaumarchais's play. 'Le Nozze di Figaro' is a kind of continuation of another comedy by the same author—also immortalized by musical setting—the 'Barbiere di Siviglia'. Both these plays, with their amusing element of intrigue and their witty dialogue, were admirably adapted to form the basis of operas which should be lively, truthful, and vivid in characterization, while avoiding the caricature of contemporary opera buffa. Comparing the scores of the two operas—Rossini's and Mozart's—M. Camille Bellaigue remarks that Mozart has not only purified it, but added a touching element to Beaumarchais's comedy. The dry and cutting wit of Rossini becomes a thing rounded and softened in Mozart's hands. Anything sunnier or of more spontaneous gaiety than this Overture could hardly be imagined. Mozart sketched it out on conventional lines with a slow middle section succeeding the first *presto*; afterwards, however, he seems to have been unwilling to interrupt the flow of his joyous mood, for the *andante* was removed, and the Overture now runs a bright course from beginning to end, 'like a clear mountain stream rippling over the pebbles in the sun-

shine.' Practically a chain of delightful melodies makes up the Overture, which forms a most appropriate introduction to the opera, but does not stand in close thematic relationship to the music which follows it.

OVERTURE, 'DON GIOVANNI'. MOZART

The opera 'Don Giovanni' was first performed at Prague on 4 November 1787. The libretto was confided to the Abbé Da Ponte, who had been so successful with that of 'Le Nozze di Figaro', and was based upon a legend, probably of Spanish origin, but familiar all over Europe, and holding, according to Mozart's biographer Otto Jahn, much the same place in the popular mind as the myths of Greek tragedy. The story of Don Juan appears under several titles, such as 'The Atheist struck dead', 'The Stone Guest', &c. Its earliest authentic version was by a Spanish prior named Gabriel Tellez, who died about the middle of the seventeenth century. Molière introduced it into France; Goldoni into Italy; in Germany it was much used as the subject of dramatic improvisations; Shadwell made it the basis of his 'Libertine Destroyed', produced in 1676; Byron immortalized it later on; and the Russian poet Pushkin wrote a version which was set to music by Dargomijsky, and became the ideal model of declamatory opera for the modern Russian School. So deeply human and universal in its emotional appeal is this subject that it seems to have struck profound roots in every country where it was adopted.

Although 'Don Giovanni' was described as a 'dramma giocoso', Mozart was keenly alive to the tragedy underlying the story from first to last. The Overture follows the old French form, and opens with an Introduction in slow time, which is overshadowed by the sense of impending doom. The materials used in the *Andante* are taken from that part of the opera in which the apparition of 'The Stone Guest' occurs. It suggests the imminence of something solemn and supernatural, and provokes a sense

of anxiety and 'disquiet swelling into fear and horror'. The *Allegro*, on the contrary, seems to depict the earlier career of the hero, his unappeasable yearning for enjoyment; the keen pangs of disenchantment which follow the 'expense of spirit in a waste of shame'; the cry of warning and the mocking reply. All these emotional elements find musical equivalents in the Overture, and these are worked out with consummate technical skill. 'How truly conceived', says Jahn, 'is the harmonic tradition at the close, by means of which the warning *motif* cuts short, with the seventh, the jubilation at its very highest pitch, then gradually dies away into gentler notes of remonstrance, and gradually calms the hearer and prepares him for what is to follow.'

OVERTURE, 'WILLIAM TELL'. ROSSINI

'William Tell', the last of Rossini's many operas, was first performed in Paris on 3 August 1829 and in London in July 1839. The libretto was furnished by Étienne Jong and Hippolyte Bis, and was founded on a French translation of Schiller's famous drama. The original text, however, proved so uninspiring that Rossini had recourse to the aid of Armand Marrast, to whom is due the fine scene of the conjuration of the Rütli. The music marks a remarkable reformation in the style of the composer, hitherto an exponent of merely sensuous beauty. Shortly before beginning 'William Tell', Rossini had been studying Beethoven's symphonies, and possibly this circumstance, combined with the elevation of his subject, contributed to raise his entire conception of art. In any case this masterpiece is almost wholly free from the worst weaknesses and meretricious devices of Italian Opera. As descriptive music the Overture attains a very high level, taking force and colour both from the heroic atmosphere which surrounds the story and the sublime scenery in which it is enacted. 'With the exception of "Der Freischütz"', says M. Camille Bellaigue, 'I know no lyric drama in which nature plays so great a part as in "William Tell"'. Recitatives,

ritornelles, horn-calls, tremolos lighter than rustling leaves—all indicate the close union between nature and humanity.'

The Overture falls into four sections: a serene Introduction, the principal subject of which is heard on the violoncello; a foreshadowing of the storm scene in the opera; a pastoral episode introducing the 'Ranz des Vaches' (*cor anglais*); and a brilliant and stirring peroration in march-rhythm.

OVERTURE, 'THE BARTERED BRIDE'. SMETANA

Dr. William Ritter speaks of Smetana as the prophet of Czech music and of the national renaissance. 'The pelican', he says, 'might well be his symbol, for his life was a perpetual sacrifice of his musical genius to his patriotism. He preferred rather to vegetate in Prague than to reign in Vienna.' He might have profited by the friendship of Liszt, just as Wagner and Berlioz did; while Austria and Germany would have smiled upon him, had he been willing to relinquish his birthright and cease to believe in the kingdom of St. Vaclav. In 1856 he was driven, from pecuniary considerations, to accept a situation at Göteborg in Sweden, offered to him by the pianist Dreyschock. He returned to Prague in 1861, when the change in the political situation led to the establishment of a national opera-house there.

'The Bartered Bride' is the second of the eight operas written by Smetana on national subjects and produced in the Bohemian capital. Begun in 1863, it was completed in 1866, and is undoubtedly his masterpiece. The opera is not planned on a large scale, but is perfect as regards its proportions, and as a national poem. It reflects rural Bohemia and the Czech character, just as clearly as the passion and the picturesque qualities of the Spaniards are reflected in Bizet's 'Carmen'.

The opera opens with a scene at a village festival in Bohemia. The pretty peasant-girl Mařenka Krušina is sad because her lover Jeník is a poor unknown orphan, and

because the professional village match-maker is arranging her marriage with the son of a rich peasant, Micha Tobiaš. Vašek is only the second son of Tobiaš; the eldest, 'a mere good-for-nothing,' having left home some years previously. Vašek is next door to a fool, and stutters very badly—a comic feature which Smetana uses with great discretion and humour. He meets Mařenka and tries to make love to her, without realizing that she is his future bride. The girl, however, guesses his identity and leads him on, profiting by the occasion to tell him that the Mařenka to whom he is going to be married has already a lover, and a shrewish temper that will drive him into his grave. Meanwhile the match-maker tries to persuade Jeník to sell his rights in his sweetheart 'to the son of Tobiaš'. When Jeník hears to whom he is to dispose of his bride, he does not hesitate to sign the document. The miserable Vašek, terrified at the prospect of marriage as depicted by Mařenka, runs after the beautiful gipsy-dancer Esmeralda. When he is found—dressed up in a bearskin—he refuses to sign the marriage contract. Mařenka, who has heard of Jeník's mercenary conduct, is now rather disposed to marry Vašek out of pique. At this moment, however, her lover comes forward with the contract in which he sold her 'to the son of Tobiaš', who, of course, proves to be none other than himself.

The Overture, with its madcap vivacity, depicts the village festivity and the hum of the people in their gay holiday clothes. But the chief themes on which it is built occur also in the opera. The theme which emphasizes the contract that binds the parents of Mařenka has a distinctly festal air, as though announcing the marriage to be an accomplished fact. Another theme refers to Jeník's signing of the contract of sale. Then follows a melody expressive of Mařenka's sorrow. Later on, the motive of Jeník's bargain reappears in a glad and triumphant guise; and finally there is a foreshadowing of the lively rustic chorus with which the curtain rises on the fair, with its booths.

and merrymaking. Professor Z. Nejedlý, who has devoted years of his life to the study of Smetana, and is still at work upon a monumental biography of the composer, points out that Smetana's music, by reason of its purely joyous nature, not only upheld the Czech spirit in its years of depression and suffering, but confers a universally happy gift, rare in the pessimistic atmosphere of the nineteenth century. He was in many respects a nineteenth-century Mozart.

OVERTURE, 'ROSAMUNDE', OP. 26. SCHUBERT

It is not clear how this Overture, which was actually composed in 1820 for a melodrama by Hofmann entitled 'The Magic Harp' ('Die Zauberharfe'), came to be published under the name which it now bears. 'Die Zauberharfe', which consisted of chorus and melodrama, besides this beautiful Overture, is said to have been composed in a fortnight, and was performed at the suburban Theater an der Wien on 19 August 1820. The music, written for 'Rosamunde, Princess of Cyprus', a romantic play by Wilhelmina von Chezy, authoress of the impossible libretto of Weber's 'Euryanthe', dates from 1823. The Overture actually played in connexion with the 'Rosamunde' music was in D, and was subsequently published as 'Alfonso and Estrella', Op. 69.

The Overture opens with an *Andante*. After seven prefatory bars, the oboes and clarinets give out the principal theme of the Introduction, the strings accompanying with a triplet-figure. This section is in C minor. The *Allegro vivace* (C major) begins with a melody allotted to the first violins and afterwards taken up by the first flute. The treatment of the second subject in G affords an instance of Schubert's characteristic method of dialogue 'by interchange of phrases'. A third theme, marked *staccato*, is turned to much account as the work proceeds. The Overture ends in 6/8 time with a showy *Coda* which is not reminiscent of what has preceded it.

OVERTURE-FANTASIA, 'ROMEO AND JULIET'. TCHAIKOVSKY
This work was begun in October 1869; orchestrated the following month, performed for the first time at Moscow, under the baton of Nicholas Rubinstein, on 16 March 1870; and completely revised during the summer of 1870. It is dedicated to Mily Balakirev, at whose suggestion Tchaikovsky first undertook the work. Balakirev not only proposed the subject, but took an important share in the planning of the Overture, and kept up a running fire of friendly criticism during the whole course of its composition. Kashkin says the thought of 'Romeo and Juliet' was always associated in his mind with 'the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakirev understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had already been written. The plan, adapted to sonata-form, was thus set out: First, an introduction of a religious character representative of Friar Laurence, followed by an *Allegro* in B minor (Balakirev suggested most of the tonalities) which was to depict the brawl between the Montagues and the Capulets—the street brawl. Then followed the love of Romeo and Juliet (second subject, in D flat major), succeeded by the elaboration of both subjects, the whole ending with the death of the lovers. Balakirev spoke with such conviction that he at once kindled the ardour of the young composer, to whom such a theme was extremely well suited. Tchaikovsky returned from his holiday in September with the Overture practically finished. He had put his heart into the work, which seems to throb with youthful passion and tenderness. His friends were enthusiastic over its beauties, and prophesied a great success.'

The Introduction (*Andante non tanto, quasi moderato*) extends over III bars. This section, which was intended

to characterize Friar Laurence, begins with a theme in the style of a chorale. Balakirev was very critical on the subject of this initial motive as it first stood, declaring that it had neither strength nor beauty. Something resembling one of Liszt's chorales 'in the old Catholic Church style would have been appropriate', whereas this theme might have come out of a Haydn quartet. Kashkin says that Tchaikovsky afterwards almost re-wrote this Introduction; it is therefore difficult to say to what extent the present opening subject differs from the one to which Balakirev objected. It is announced by clarinet and bassoon, and has a kind of continuation in a fresh key, in which the flutes and clarinets give out a phrase in octaves, the 'cellos having a moving middle part meanwhile. The *Allegro giusto* represents the feuds between the houses of Montague and Capulet. It is stated by the full orchestra and developed with much vigour. The second subject, in D flat major, is allotted to the *cor anglais* and viola, and has much grace and charm. The theme for muted strings which follows (in the same key) is more beautiful, and drew from Balakirev the highest eulogies. 'It has the sweetness of love, its tenderness, its longing.' If it falls short of the ideal it is because—to his mind—it is somewhat lacking in spirituality. 'Romeo and Juliet were not Persian lovers, but Europeans.' In the course of the development section, the theme which represents the feuds between the two families is heard in various versions; the Friar Laurence motive is also alluded to. The two love-themes assume an important role in the recapitulation, the second being in evidence almost up to the last. The Overture ends with several loud accentuated bars, which seemed a singularly inappropriate conclusion to some of Tchaikovsky's friends; and Mme Rimsky-Korsakov, who made the pianoforte arrangement, begged permission to erase them and let the work die away *pianissimo*.

CONCERTOS

CONCERTOS

I. PIANOFORTE

CONCERTO NO. 1, IN D MINOR, for Pianoforte
and Strings. J. S. BACH

Bach wrote twenty-three Concertos, twelve of them being for one or more clavier. Of the six for solo clavier, this is the finest and best known.

1. The work opens with a bold unison *tutti* announcing the theme on which the greater part of the first movement is built. At the seventh bar the piano enters with a run, accompanied by the violins. This is followed by a repetition of the theme by the orchestra, this time in a harmonized version, conducting to a close in A minor. A passage of arpeggios for the solo-instrument, accompanied by snatches of the theme treated in imitation by the violins, now succeeds. When the key of F is reached (the place for the second subject in a modern Concerto), the piano has a melody formed from the first bar of the original theme, followed by other quotations from the same. A *tutti* in A minor is succeeded by some fresh material, the violins having a new quaver figure while the piano has a phrase of semiquavers with reiterated notes. After some imitations in the violins of another fragment of the first theme, the violas have a long solo accompanied by the piano, which still continues its new semiquaver figure. Presently the quaver figure is transferred to the 'cellos in a slightly altered form. A *tutti* in G minor brings us to a pause on the diminished seventh of D, when the piano has a short *cadenza*; then the first theme is elaborated in fragments. There are occasional quotations of the quaver figure while the piano maintains its course with shakes, scales, and arpeggios; later we come to a long pedal-point on D. On the chord of the diminished seventh

the strings enter *piano* with detached chords, which, after four bars, are changed to sustained chords accompanying the piano in arpeggios of demisemiquavers, and leading ultimately to the concluding *tutti*.

2. The middle movement is an *Adagio* in G minor. The orchestra, in unison, announces the principal theme, in which the falling sevenths are a noticeable feature. This theme forms the bass throughout the movement, the piano superadding a melody of its own, frequently echoed by the violins.

3. The concluding *Allegro* is a vigorous movement. The piano and orchestra give out the principal theme, beginning with a scale-passage. In its repetition by the solo-instrument, Bach substitutes a figure from the penultimate bar for the initial scale, and this figure becomes the most important item in the development of the movement (though all the *tutti* commence with the scale). Soon after, the contrapuntal development is suddenly arrested by a soft sustained chord in the strings, accompanying arpeggios on the piano. In the solo which follows occurs a reminiscence of a passage (in A minor) of the first section, answered by a fragment of the theme of this movement (a fragment which assumes importance as the movement develops). Full discussion and elaboration of various members of the first theme lead to a dominant pedal, concluding with a cadence in D minor (*Adagio*) for the piano. The movement terminates with a repetition of the first *tutti*.

It is interesting to note that the first movement of this Concerto, with solo part allotted to the organ and added oboe parts, forms the symphony of Bach's church cantata 'We must thro' great tribulation'; and that the *Adagio* with four voice parts added, and the piano melody given to the organ an octave lower, constitutes the first chorus of the same cantata.

CONCERTO NO. 2, IN C MAJOR, for Two Piano-
fortes and Orchestra. BACH

1. *Allegro*. 2. *Adagio ovvero Largo*. 3. *Fuga: Allegro*.

This favourite work of Bach's is one of three Concertos for two pianofortes, the only one in that form originally designed for *cembali*, the other two being arrangements of violin works. The first of these, in C minor, has recently been discovered to be, in all probability, an arrangement of a lost Concerto for violin and oboe; the third, also in C minor, is identical with the D minor Concerto for two violins. The piano parts of the C major Concerto are so written as to form an independent work in themselves, such as could be performed without the accompaniments, which appear to have been added. Schweitzer in his admirable book on Bach says: 'This is not an orchestral concerto with two *concertante* pianofortes, but a Concerto for two pianos with orchestral accompaniment.' Bach has shown in other works his marvellous skill in adding accompaniments with new and striking features to works which already existed as perfect organic wholes, and in this Concerto the variety he succeeds in getting from the string instruments—they being employed only for purposes of accompaniment—is very remarkable.

In the first movement the pianos are used mostly in dialogue, and after a *tutti* consisting of the initial phrase of the first subject, this conversation begins, the *tutti* completing the section, as also the period. The second section is accompanied by chords in pairs, and then, by contrast, with sustained chords.

The *Adagio ovvero Largo*, in A minor, is for pianofortes alone, and is based on two designs: first, a short phrase of one bar, given out in single notes and answered on the dominant in fugal fashion; secondly, a passage of suspensions which occurs at the eighth bar.

Fuga: Allegro.—This has an arresting and joyous subject, which is dealt with by the first piano until its fourth

appearance, when the second piano commences. Shortly afterwards the strings enter in inverse order, beginning from the top. The episodes are mostly allotted to the pianos alone, the strings coming in with the theme when the new key is established. The last *tutti* is approached by ascending reiterations of the subject on the second piano, accompanied by a counter-theme on the first piano, and an occasional chord in the strings. The final entry in the bass forms a grand climax to this vigorous movement.

CONCERTO NO. 4, IN G MAJOR, OP. 58, for Piano-forte and Orchestra. BEETHOVEN

1. *Allegro moderato*. 2. *Andante con moto*. 3. *Rondo: Vivace*.

1. In his first three Concertos, Beethoven follows Mozart in commencing with a long orchestral symphony, but in his fourth he takes a new departure and makes the piano announce the first section of the principal theme, the orchestra having the second and continuing with the usual *tutti*, during which two subsidiary subjects are also dealt with. Terminating with references to the beautiful first subject, the piano resumes unobtrusively with a pre-ludial passage conducting to a redelivery of the first theme by the orchestra, restated in broken octaves by the solo-instrument. After some running passages, during which the wood-wind play snatches of the theme, a melody in B flat appears, accompanied by the strings *pianissimo* and succeeded by more runs, leading into the key of D major for the second subject. This is assigned to the strings and repeated by the wood-wind and piano, the latter having an embellished version. After a cadence in D, the minor subsidiary theme announced in the first *tutti* is given out by the strings and developed by the flute and oboe. A return to D ushers in another of the subsidiary themes mentioned above. The exposition ends with the usual

tutti, during which the first theme reappears and suggests the passage with which the piano begins the working-out section. Here the soloist is occupied with arpeggios and runs while the wood-wind, in dialogue, play reminiscences of the first theme. In the recapitulation the piano delivers this theme *fortissimo* an octave higher than before, and in broken chords. The second portion is allotted to the strings. After the usual halt on the 6/4 chord for the *cadenza*, and a repetition of a subsidiary theme, we come to a restatement of the first theme, and with some *bravura* passage-work the movement is brought to a conclusion.

2. The design of the *Andante con moto* is unique, and consists of a dialogue between the strings and the piano, the former having a stern unison passage throughout, the latter replying with a plaintive supplicatory phrase, broken near the end by a passionate *cadenza* passage. Although the movement comes to a close in E minor, it is linked to the following one by the words '*segue il Rondo*'. This linking of the movements is another of Beethoven's innovations.

3. The theme of the *Rondo*, which has the character of a rustic dance, is given out by the strings and repeated in an embellished form by the piano. A second section of this theme is similarly announced and answered. After some by-play with the last three notes, the orchestra delivers the theme *fortissimo* against a persistent syncopated bass. A modification of the last four bars leads to some fugal development by piano and orchestra in dialogue. A rising chromatic passage, which Mendelssohn has also used in his G major Concerto, takes us to the second subject, in D. This is stated by the piano, the 'cello having a pedal-point on the low D. A *tutti* ensues in which this subject is treated contrapuntally. While the piano is busy with arpeggio passages, the orchestra recalls the first notes of the opening theme (first slowly and then quicker) preparatory to its reappearance at the beginning of the second

section. This, however, is delayed for a short *cadenza*, after which the subject is given in its original form. Beethoven in his experiments with the *Rondo* shows a tendency to incorporate the second and third divisions into one long working-out section. In doing this he dispenses with any definite second subject for the second section, the only approach to a second theme in this instance being the arpeggios in the key of E flat played by the strings; these alternate with snatches of the first leading theme, the strings echoing the wind in imitation. Taking these as a starting-point, the third division follows the lines of the first until the chord of E flat is reached, when the violas *divisi* have a sustained version (*dolce*) of the first theme. The last three notes play a prominent part in the elaboration of this subject, and give rise to a bold *fortissimo* passage twice repeated. A short *cadenza* brings us to the fourth division of the *Rondo*, in which the piano announces the first subject in broken tenths. An unexpected modulation into F sharp introduces the second subject, which is restated in C, and again by the 'cello in G. After the *cadenza* the *cantabile* version of the first theme as given by the violas is repeated by the clarinets and bassoons on a pedal-point G, and the last three notes again become prominent. The Concerto has a very simple tonic and dominant conclusion.

CONCERTO NO. 5, IN E FLAT, 'EMPEROR', OP. 73,
for Pianoforte and Orchestra. BEETHOVEN

1. *Allegro*. 2. *Adagio un poco moto*. 3. *Allegro ma non troppo*.

This is the last of Beethoven's pianoforte Concertos, and belongs to that year of great battles—1809. It was not entitled the 'Emperor' Concerto until some time after its composition. It is as much an epic poem as the *Eroica* Symphony, and may have been influenced by the stormy events which coincided with its creation.

1. In his first three Concertos Beethoven adhered to the model left by Mozart, but in his fourth and fifth he made some innovations. No. 4 begins with pianoforte alone, succeeded by the usual orchestral symphony. In No. 5 the solo-instrument has a *Prelude alla Fantasia* (without bars) before the orchestra settles down to its symphony. This *Prelude* is founded on three chords, each of which is announced by the full orchestra *ff*, and appears again in the recapitulation. The orchestral symphony is of some length, and exposes all the material on which the movement is based. The turn in the first bar of the opening should be particularly noticed, as it is an important factor in the evolution of the movement. The second principal theme, given in the *tutti* to horns with drum accompaniment, will be easily recognized. At the conclusion of this *tutti* a long halt is made on the chord of the dominant, during which the piano re-enters—first with a chromatic scale, then a shake on the tonic leading into the principal theme, from which, however, at the third bar, it deviates into free matter, concluding with a cadence in E flat. After a short *tutti* the piano resumes with a passage that takes us into G flat major, in which key the bassoon joins in a subsidiary subject, the solo-instrument accompanying with arpeggios. Some slight development is given to this subject, and then the piano attacks a *bravura* passage which subsides into the second subject, stated *pianissimo* in B minor. The exposition commences with a quotation of the 'turn' portion of the first theme, which, after some development and some free *bravura* passages for the solo-instrument, leads to a full close in B flat, and to another orchestral *tutti* in which the first theme, with its turn, receives further development. The first part of the working-out section is occupied with the now familiar turn and three or four following notes; in the second part we have a *cadenza*-like passage in octaves for the piano, imitated by the strings, and accompanied by sustained notes on the bassoon. Later on comes a dialogue between

solo-instrument and wood-wind. The recapitulation keeps to the exposition closely. On arriving at the usual 6/4 chord for the *cadenza*, we find one of Beethoven's innovations; for we are instructed not to make a *cadenza*, but to play what follows, which is really his own *cadenza*. Moreover, after a few bars of solo, it is accompanied by the orchestra, the horns participating in the second subject. At the end of the *cadenza* the orchestra commences its *tutti* with the first two bars of the opening theme, which are echoed by the piano in arpeggio passages.

2. The *Adagio un poco moto* is constructed of very slender materials, having in fact only one principal theme. This is played by strings, the violins muted, the basses *pizzicato*, and has a hymn-like character. The piano enters with a very simple passage, afterwards repeated in the key of D. From this key we are brought back to B by a long chain of shakes for the piano; succeeded by an embellished version of the hymn-theme, supported by strings *pizzicato*. The same theme is next given to wood-wind, the solo-instrument accompanying. At the end of this movement occurs another innovation—the linking of it with the ensuing *Allegro ma non troppo*, which is effected in a very striking way. The bassoons hold the key-note B in octaves for a whole bar, and then fall to B flat, the dominant of the new key, on which they are joined by the horns, the latter sustaining the note for several bars, during which the piano introduces the theme of the new movement, at first slowly and brokenly *pianissimo*, then *fortissimo*, the horns still sustaining their B flats. The two *forte* bars after the sobbing chromatic passage should be particularly noted, as they are employed contrapuntally and otherwise in the second section of the *Rondo*, and form the rhythm of the remarkable drum passage near the end of the Concerto.

3. *Allegro ma non troppo*.—After the announcement of the principal theme described above, follows a *tutti* of twenty-eight bars. The piano then has a *bravura* passage,

leading to a *cantabile* theme accompanied by the horn. The second subject is also announced by the solo-instrument, accompanied this time by the strings. The second section of the *Rondo* begins with the first theme, given out, as before, by the piano, the horns holding B flats in octaves *pianissimo*. The third section, like the first, is ushered in by the theme, played brokenly and in slow time *pianissimo* by the strings; the solo-instrument having a long shake, from which it breaks by a scale-passage into the restatement of the first subject. The last section of the *Rondo* is a recapitulation of the first, with the second subject in the tonic instead of the dominant. A very striking figure of this section is the repetition by the drums, through seventeen bars, of the rhythm to which allusion has already been made.

CONCERTO IN A MINOR, OP. 16, for Pianoforte
and Orchestra. GRIEG

Grieg wrote but one pianoforte Concerto, which is probably the most popular of all his instrumental works. It was composed in his twenty-fifth year while he was spending a summer holiday in Denmark, and has all the freshness and romantic charm of a youthful work. Mr. H. T. Finck commends it as a model 'in the way in which it avoids both the common defects of being either a symphony with pianoforte accompaniment, or a show-piece for the soloist with orchestral accompaniment'. Grieg drew his peculiar qualities of vigour and tenderness from two sources: the Norwegian folk-music and his own warm and ideally poetic nature. The Concerto was composed at a time when he was deeply influenced by two remarkable compatriots, Ole Bull and the young musician Nordraak, who died before he achieved a reputation. But the love of his land and its music clung to Grieg throughout his whole life. Like Chopin and Glinka he was a national poet; and to hear his music is to recall a line of our own poet

William Watson: 'The North has my heart to the end of the way.'

1. After a subdued roll of drums, the pianoforte opens the first *Allegro* with a descending passage in octaves, which reappears later on. The melody of the principal theme, announced by the horns and wood-wind, is dovetailed between short phrases for the strings. The solo-instrument restates the theme and passes on to a passage indicated *Animato e molto leggiere*. A passage treated in imitation between pianoforte and oboe leads to the second subject. This is in two sections—the first given out by the violoncellos and re-echoed by the piano; the second half being continued by the piano. With the development comes a return of the introductory passage in octaves, alternating with some showy modifications of the leading theme. An arresting *bravura* passage for the solo-instrument, accompanied by the full orchestra, brings the movement to a close.

2. The *Adagio* has a pensive, touching melody for muted strings. The piano plays with this theme in a disguised and embellished version, and finally delivers it *pesante* in its original form.

3. After a brief introduction for wood-wind, the chief subject of the *Finale* is announced by the piano. This is followed by a dialogue between the solo-instrument and the bassoon, and after some flowing passages for the former, we come to another dialogue in which the strings are answered by the wood-wind. The flute then gives out the second subject, which is caught up by the piano and developed with ever-increasing emotional intensity. A resounding passage in double octaves for the piano leads to the *Coda*, based upon the principal theme. The movement ends with a return to the second subject, which now assumes a more ecstatic and triumphant character.

CONCERTO NO. 2, IN A MAJOR, for Pianoforte
and Orchestra. LISZT

1. *Adagio, sostenuto assai—L'istesso tempo.* 2. *Allegro agitato assai—Allegro moderato—Allegro deciso.* 3. *Marziale un poco meno allegro—Stretto.*

This work appears to have been contemporaneous with the more popular Concerto in E flat, which was composed in 1848, early in that part of Liszt's career known as the Weimar period. Before its actual publication in 1863, Liszt twice revised it. It was dedicated to Hans von Bronsart, to whom it owed its first performance at Weimar, on 1 January 1857. The original autograph was entitled 'Concert Symphonique', and the work has certainly more affinity to the symphonic poem than to the classical concerto. Like the E flat Concerto, its movements are continuous, so that it appears to consist of one only, the various episodes of which are linked by thematic relationship. The instrumentation is very brilliant, the following orchestra being employed: three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, bass tuba, timpani, cymbals, and the usual strings.

The Concerto opens *Adagio, sostenuto assai*, with the principal subject, of a sweet and penetrative melancholy, given out by the wood-wind, with strange and pungent chromatic harmonies. This theme is the dominating and connecting idea of the entire composition. Its importance in the emotional scheme may be gathered from the observation of an American critic (Mr. Apthorp), who said that the work could be described as a symphonic poem for pianoforte and orchestra, with the sub-title, 'The Life and Adventures of a Melody'. After the exposition of this leading thought, the piano comes in at the thirteenth bar with a variant of it, consisting of *pianissimo* passages punctuated by equally soft chords from the orchestra, the strings being muted. The next version, in marked and

heavy chords, is in complete contrast to the foregoing. A *crescendo* is reached, and then a solo horn is heard sustaining a dreamy phrase. The time quickens, and the solo-instrument has a partially accompanied *cadenza*. This gives place in turn to a new theme in D minor, which is discussed with great vigour by piano and orchestra. At the climax, the solo-instrument has descending passages of immense force, answered by orchestra. We now come to a section in 6/8 time, *Allegro agitato assai*, and find ourselves in the key of B flat minor. This might stand for the *Scherzo* of the work. It reaches its climax in a *tutti* broken by characteristic silences of a bar. *Cadenza* passages lead from this to an *Allegro moderato* the principal feature of which is a melody for 'cello solo. A fresh theme for the piano is afterwards taken up by flute and oboe. Yet another *cadenza* for the soloist is followed by an episode indicated *Allegro deciso*. Here we shall observe much of the foregoing material employed in combination, and often with rhythmical transformations. The violas also introduce a new, impassioned melody. The 6/8 measure is eventually recalled, to be abandoned later for a final section, *Marziale un poco meno allegro* of truly Lisztian pomp and splendour. Henceforth the work grows in brilliancy and colour until it reaches a wonderful and exciting finish. The first and leading idea is seldom out of the picture for long, but it is protean in its changes of external semblance. The work concludes with a *stretto* in which the march-like rhythm of the *Marziale* section is predominant.

CONCERTO NO. 2, IN A (B. AND H. 23), (K. 488), for
Pianoforte and Orchestra. MOZART

This Concerto was composed for one of three subscription concerts given by Mozart in Vienna during the Lent of 1786—the same year which saw the production of 'Don Giovanni'. Its general characteristics are cheerfulness and grace, while the *Siciliana* is often pointed out as

one of the most pleasing and original of his slow movements.

The Concerto is scored for strings, one flute, two clarinets, two bassoons, and two horns, in addition to the pianoforte. Like all Mozart's Concertos—and Beethoven's earlier ones—it opens with a *tutti* in which both the principal themes of the movement are announced. The second subject is in the same key as the first. The *tutti* having ended with a full close, the piano enters alone with the first theme, the latter portion of which is embellished with the mastery and grace that lend such charm and variety to all Mozart's melody. After a few bars of brilliant runs for the pianoforte, accompanied by holding-notes in the strings, the solo-instrument announces the second theme, this time in the orthodox key of the dominant. This is repeated by the orchestra, accompanied at intervals by broken octaves on the piano. At the end of the exposition occurs a passage for strings which furnishes the composer with material for some effective imitations in the clarinet and flute, while accompanying the runs of the piano in the working-out section. The recapitulation, like the exposition, also opens with a *tutti*, but with varied orchestration, and the piano part has two new embellishments which give it fresh interest.

A plaintive *Andante* in F sharp minor, 6/8 time, follows the first *Allegro*. The first theme is announced by the piano alone, the other instruments entering with a new subject which is worked contrapuntally. The second theme, in the key of the relative major, is given to flute and clarinet, the second clarinet accompanying with arpeggios. After a short dialogue between the solo-instrument and the orchestra, the recapitulation begins at once, as there is no middle (or development) section.

The joyous mood of the *Presto*, in Rondo form, is in admirable contrast to the pensive melancholy of the second movement. The first subject is given out by the piano alone. The second subject is assigned to flute and bassoons,

accompanied by strings. It is in the minor key of the dominant, with the usual change to the major for the conclusion of the first section. After the return to the first subject, we have a passage leading into F sharp minor, in which key the second subject of the section occurs. This is announced by the solo-instrument, accompanied by the strings, after which a new theme in D major makes its appearance, played by the clarinets in octaves and repeated by the piano. The third section of the Rondo does not begin with the lively part of the first theme, but with the second (*cantabile*) strain, which, transposed into the minor, leads to the recapitulation of the second subject of the first section. On a repetition of this theme by the piano, its close is interrupted by a dialogue between the solo-instrument and the wind, accompanied by *pianissimo* chords for strings. This takes us by a very striking modulation into F major, followed by an immediate return to A, and to passages from the first section. The fourth and last section of the Rondo starts with a return to the lively theme of the first part. Other bright and joyous passages, recalled from the same section, help to bring the work to a brilliant conclusion.

CONCERTO NO. 18, IN B FLAT (K. 456), for Piano-forte and Orchestra. MOZART

1. *Allegro vivace*. 2. *Andante un poco sostenuto*. *Allegro vivace*.

This Concerto was composed in September 1784, at Vienna, and Jahn considers that it was probably intended for Marie Thérèse Paradies, the blind pianist who visited Salzburg about that time, while Mozart himself was in his native town. The work belongs to the period at which his treatment of the Concerto-form had reached its most masterly development.

The *Allegro vivace* opens with the customary *tutti*, in which the chief themes are exposed: the first, a spirited

and cheerful melody, the second, with its wood-wind phrases, more graceful and urbane; and both completely Mozartian in character. At the close of the *tutti* section the solo-instrument enters with the principal subject, at first unaccompanied, and afterwards in dialogues with the strings. The second subject, now in the dominant, is also treated by the pianoforte, and a brilliant passage leads to a repetition of the *tutti*. The solo-instrument then re-enters with a charming subsidiary theme which it proceeds to discuss at some length, the orchestra accompanying with reminiscences of the initial subject. The recapitulation includes the chief subject-matter, the piano part being interestingly varied. During the final *tutti* the usual pause is made for the *cadenza*, after which the orchestra brings the movement to a swift conclusion.

In both his Concertos in the key of B flat Mozart has chosen to employ the variation form for the slow movements. The theme on which the *Andante un poco sostenuto* is based consists of a lovely plaintive melody in G minor, in two sections; the first of eight, the second of thirteen bars. It is given out by the orchestra, the piano coming in with the first variation. The movement grows in emotional force and sonority until a middle section, in the major, is reached. After the original key is resumed most of the work falls upon the pianoforte, which is occupied with continuous passages of open octaves in demisemiquavers, the orchestra having fragments of the theme. The movement ends in a tender little dialogue between the piano and wood-wind.

The *Finale* (*Allegro vivace*, 6/8) is in Rondo-form. The first part of the lively and *insouciant* theme is announced by the pianoforte solo, and continued, after a lengthy *tutti*, by the soloist, who proceeds to embroider it, the orchestra accompanying with quaver figures borrowed from the opening bars of the subject. This leads to a transition to the second subject, in the dominant, a melody which begins with syncopated figures, given out by the piano-

forte. After the solo-instrument has developed this in florid passages, lightly accompanied by the orchestra, the first principal theme is recalled, first by the pianoforte and then by the *tutti*, which eventually modulates into B minor for the introduction of a new subject of a more dramatic nature. These themes now recur in due order, and after the break for the *Cadenza*, the solo-instrument recalls the opening theme and, the orchestra joining forces, the *Rondo* comes to a spirited conclusion.

PIANOFORTE CONCERTO IN E FLAT (K. 271). MOZART
1. *Allegro*. 2. *Andantino*. 3. *Rondo (Presto)*—*Minuetto Cantabile*.

Otto Jahn regards this as the most remarkable of all Mozart's Pianoforte Concertos. 'In its freedom of form, breadth of design, and passion of expression,' he writes, 'it approaches very near to the Divertimento in B flat major (K. 287), which belongs to the same period.

1. *Allegro*. The opening phrase is started by the orchestra and completed by the piano; this early entrance of the solo-instrument, unusual in concertos of this date, lends a distinctive feature to the movement. The first subject is carried on by the strings. The violins introduce the second subject and its continuation, a beautiful Mozart-like melody clinched by a graceful *coda*. As the *tutti* dies away, the piano makes a more formal and equally original second entry, with a solo-passage, growing out of a prolonged shake and merging in a turn, of which considerable use is made towards the end of the movement. The opening matter is then repeated, and the pianoforte begins a second and more elaborate solo, lightly accompanied, leading to a return of the second subject, now in the dominant, and given out by the piano alone. Later on the oboe accompanies the more florid passages of the soloist with fragments of the second theme. This describes the chief material on which the *Allegro* is based. A short *tutti* follows the *Cadenza*, after which the pianoforte comes in

with a repetition of the long trill, and brings the movement to a close.

2. The *Andantino* is built on a cantilena which in its deep pathos and seriousness reminds us of some of Bach's slow melodies. After a *tutti* for muted strings, joined later by the wood-wind, the piano enters at the sixteenth bar and, in the course of the development of the theme, we notice some remarkable recitative-like phrases, and one particularly beautiful passage, in which the first violins answer the piano in imitations.

3. The *Rondo (Presto)*, which demands agility of execution, 'is far more important in character,' says Jahn, 'than is usual with concluding movements'. The first *cadenza* leads directly back to the subject; a supplementary *cadenza* passage takes us unexpectedly to a *Minuetto Cantabile* which, 'kept in check by an orchestral accompaniment, has more and more the character of a free fantasia,' until it finally returns by way of a new *Cadenza* to the *Rondo* theme, which proceeds to a brilliant termination.

CONCERTO NO. 4, IN C MINOR, OP. 44, for Piano-forte and Orchestra. SAINT-SAËNS

1. *Allegro moderato—Andante*. 2. *Allegro vivace—Andante—Allegro*.

This Concerto is perhaps the favourite of the five written by M. Saint-Saëns for his own instrument. It is dedicated to Anton Door, and was first performed at one of the Colonne Concerts in Paris in 1875, the composer being his own interpreter. Comparing this Concerto with the others, Dr. Otto Neitzel in his volume on Saint-Saëns says: 'Inclining towards improvization—following first the variation-form, but returning to more regular structure in the *Scherzo (Allegro vivace)* and the last $3/4$ measure with its majestic unison—the C minor Concerto, with all its nuances and technical ingenuities, has won great popularity for its author.'

The opening subject of the *Allegro moderato* is announced by the strings and frequently repeated with varied rhythm, harmony, and scoring. The episodic theme for the piano which follows recurs later on in the second movement. The *Andante* section begins with a melody for wood-wind, the solo-instrument accompanying with arpeggio passages. When this has been discussed, a fresh theme of the nature of a chorale is introduced by the wood-wind *pianissimo*. The interludes between these hymn-like phrases consist of descending arpeggios for the piano. The development of this theme is exceedingly full and florid. As the movement proceeds, the solo-instrument gives out yet another highly expressive melody over an accompaniment for muted strings.

The *Allegro vivace* starts with the theme of the episode from the preceding movement, succeeded by the opening subject of the *Allegro*, now metamorphosed by diminution. This is assigned to the first violins and violas, the solo-instrument having a showy accompaniment meanwhile. On completion of a lengthy elaboration of this, we arrive at a new theme in 6/8. After the recapitulation the time changes to *Andante*, and the choral-like melody returns, and also the subject that followed it, which is now treated in fugal style. A *cadenza* terminating in an octave-passage leads to the final *Allegro*, which is chiefly based upon a modification of the chorale, now in 3/4 time. Elaboration of this subject brings us to a *Coda* the chief feature of which is bravura passages for the solo-instrument. The work ends with an allusion to the hymn-like melody.

CONCERTO IN A MINOR, OP. 54, for Pianoforte
and Orchestra. SCHUMANN

1. *Allegro affettuoso*. 2. *Intermezzo*. 3. *Allegro vivace*.

The first movement of Schumann's Piano Concerto was composed in 1841, the year following his marriage with Clara Wieck. It is written in free form, and the composer

intended at first to publish it as an *Allegro* for piano and orchestra under the title of *Fantasia*. The other two movements were added and finally completed in 1845. The Concerto ranks as one of the finest of Schumann's compositions. The greater part of his piano music dates from between 1830 and 1839. Then came a twelvemonth devoted almost exclusively to song-writing. In that pre-eminent happy wedding-year Schumann composed over one hundred *Lieder*. In 1839 he wrote from Leipzig to Heinrich Dorn: 'Some traces of the battles I have had to fight on Clara's account may probably be discernible in my music, and you will not fail to comprehend them.' In the years during which the Concerto was written, the storm and stress of anxiety and anticipation consequent upon his long-deferred marriage had given place to the serenity and peace of hopes fulfilled and anticipations realized. The Concerto was first performed by Madame Schumann while touring on the Continent in 1845-6.

1. The *Allegro* opens with three bars of descending chords of the sixth and six-four played by the soloist. At the fourth bar the first theme of the *Allegro* is heard in the wood-wind. This is repeated an octave higher on the piano, and then a new theme is given out by the violins on the G string, the piano playing the melody in broken chords. The closing bars of this theme are then developed, and lead to a major version of the first theme heard on the piano. A variant of the first subject is now announced by the clarinets with accompanying piano arpeggios. Later on the oboe has a phrase of two bars derived from material previously used; this is echoed by the piano. The soloist next gives out a new and beautiful melody leading gradually to an orchestral climax. Then the piano introduces a variation of the first melodic theme, which is taken up by the clarinet, and the two instruments are heard in a short but beautifully expressive duet. The remainder of the movement is evolved from the previous themes. The *cadenzas* of Concertos are usually left to the discretion of

the soloist, but in this case the composer wrote one of such surpassing beauty that pianists invariably make use of it. A *Coda* in 2/4 time, founded on the opening bars of the initial melody, follows the *cadenza*.

2. The second movement, *Intermezzo (Andantino grazioso)*, in F major, starts with a charming dialogue between the solo-instrument and strings. Later on a new and beautiful theme in the dominant (C major) is announced by the 'cellos, the piano accompanying in broken chords. This theme is in turn taken up by the clarinets and finally resumed by the 'cellos with added violas. After a repetition of the dialogue heard at the beginning of the movement, modulations lead without a break into the *Finale*.

3. *Allegro vivace in A major*.—The first theme of this movement is stated by the piano, accompanied by the strings. The second subject, in E major, a syncopated phrase presented by the strings, gives the effect of a duple rhythm in a movement written in 3/4. A short new theme is then heard in the oboe, and after it has been brilliantly worked the first and second subjects make their reappearance. The solo-instrument announces a quaver theme upon which the *Coda* is constructed, and the Concerto ends with a sparkling octave passage for the piano, accompanied by chords in the full orchestra.

CONCERTO NO. 1, IN B FLAT MINOR, OP. 23, for
Pianoforte and Orchestra. TCHAIKOVSKY

1. *Allegro non troppo e molto maestoso*. 2. *Andante semplice*.
3. *Allegro con fuoco*.

In November 1874, Tchaikovsky, who had long wished to compose a pianoforte concerto for Nicholas Rubinstein, wrote to his brother Anatol that he had actually started on the work. His progress, he added, was not very rapid, because the invention of passages for piano with orchestra did not come easily to him. However, by February, 1875, the Concerto was finished, and the composer, hoping it

might win the approval of his friend, took him the score, on the title-page of which was inscribed a dedication to Nicholas Rubinstein. Excellent and warm-hearted friend as he was, there was a strong dash of the autocrat in this great artist—second only as a pianist to his illustrious brother. Nicholas Rubinstein had long kept Tchaikovsky in leading-strings, and appears to have been hurt that the young composer should have spent months upon a piano-forte work, eventually intended for him, without asking his advice on questions of technique. Consequently in a moment of annoyance he received the Concerto first in withering silence, and then with a torrent of cutting and exaggerated abuse. Four years later, in a letter to Nadejda von Meck, Tchaikovsky gave a graphic account of the scene. The incident rankled long in his heart, although at the moment he said nothing. Crushed and injured beyond retort, he left Rubinstein's presence, and when, half an hour later, the latter repeated his criticisms with less harshness, the composer merely replied that he had resolved not to change a note of his work, but to publish it as it stood. Tchaikovsky then erased the name of Nicholas Rubinstein and substituted that of Hans von Bülow, who had shown some interest in the works of the young Russian musician. Bülow wrote in terms of high praise; he found the ideas contained in the Concerto 'lofty, strong, and original. . . . The form perfect, mature, and full of style—in the sense that effort and craftsmanship are everywhere concealed.' As he was on the point of starting for a tour in America, he included the work in his programme, and thus it came about that Tchaikovsky's Concerto made its mark in America before it had been heard in Russia. Afterwards Nicholas Rubinstein became reconciled to the work, and was perhaps its finest interpreter. It is fair to add that Tchaikovsky also altered his views as to its shortcomings, and the brilliant work in the form in which we now hear it is the result of a complete revision in 1889.

I. The first movement is preceded by an Introduction

beginning in B flat minor, and modulating at the sixth bar into D flat. The broad, sweeping theme is announced by the orchestra and repeated by the piano. The development of this leads to a *cadenza*, followed by some imitations between piano and orchestra. The first subject of the *Allegro* is introduced by the solo-instrument. Tchaikovsky tells us that this is a phrase sung by the Malo-Russian blind beggars at the village fair at Kamenka. The elaboration of this theme is divided between the pianist and orchestra, the treatment being vigorous. It is rather of the nature of a duel than a duet between the piano and orchestra, and reminds us of Tchaikovsky's own theory as regards this kind of concerto: 'Here we are dealing with two equal opponents: the orchestra, with its power and inexhaustible variety of colour, opposed by the small but high-mettled piano, which often comes off victorious in the hands of a gifted executant.' The second theme is most expressive. We hear it first in the wood-wind and horns, and afterwards repeated by the piano. The second subject has an alternative melody which is very fully discussed. The working-out is complex; the first theme of the *Allegro* and the second theme with its subsidiary, or alternative, being used in various combinations. The recapitulation of the principal subjects recurs with some modifications, after which the soloist is confronted by a colossal *cadenza* based upon the second subject. Before the movement ends with an orchestral *Coda*, there is an allusion to the tender alternative melody mentioned above.

2. The second movement (*Andantino semplice*) embodies the expression of two contrasting moods. The first theme is a suave and song-like melody given out by the flute and repeated by the piano. The second subject, assigned to oboe, clarinet, and bassoons, is idyllic in character. The first theme returns in a slightly altered form. The second section of this movement (*Allegro vivace*) is a kind of *Scherzo-Intermezzo*. The violas and

'cellos announce a fresh theme—a French chansonnette, 'Il faut s'amuser, danser et rire,' which the composer's twin brothers used to hum early in the seventies 'in remembrance of a certain charming singer' (Désirée Artôt). A *cadenza* for piano leads back to the *Andantino*, and the movement concludes with a restatement of the opening theme.

3. The *Finale* (*Allegro con fuoco*) is practically in Rondo-form. After four preludial bars the piano delivers a wild, strongly accentuated theme in the style of a Cossack dance. The second subject has also a pronounced national flavour. The third subject is introduced, without preamble, by the violins, and the thematic material is then developed as in the *Rondo*. At the end the time changes to *Allegro vivo*, and the Concerto terminates with a vigorous *Coda* derived from the first dance-theme.

II. FOR VIOLIN, VIOLONCELLO, AND SEVERAL INSTRUMENTS

CONCERTO NO. 2, IN E, for Violin and Strings.

BACH

1. *Allegro*. 2. *Adagio*. 3. *Allegro vivace*.

Bach's Violin Concertos are written for accompaniment of strings with continuo, which term implies the addition of a keyed instrument to supply the harmony from the figured bass. The first and last movements of the Concerto in E are the expression of unreserved joy, while the *Adagio* assumes a graver tone.

1. To understand the first *Allegro* we must observe the first three crotchets which give the chord of E a degree higher with each repetition, and also the figure of three notes—commencing with a syncopation—which occurs in the bass of the sixth and seventh bars, and again in the second violins and violas in the ninth and tenth bars. These two figures prove to be the germs of some very beautiful developments as the movement proceeds. The *Allegro* starts with a *tutti*, and at the twelfth bar the violin comes in with its first solo, beginning with the three rising crotchets, imitated by the basses and accompanied by violins and violas, playing the second phrase of the theme. After a further statement of the theme by the orchestra, the violin has another solo, accompanied by the three-crotchet figure in imitations between violas and violins. This method of treatment continues until a full close in E leads to an episode in C sharp minor, which consists of a violin solo accompanied by the three-crotchet figure in the violins, the basses having the syncopated figure to which allusion has been made. At the fifth bar of this episode occurs a sequence in which there is some beautiful part-writing for the violins and violas, the latter having a

melody wherein the syncopated three-note figure is conspicuous. This middle section ends with a close in G sharp minor, and the recapitulation follows immediately.

2. The *Adagio*, in C sharp minor, opens with a theme assigned to the basses; violins and violas accompanying with sustained chords. At the seventh bar the solo-instrument enters with a long holding-note while the basses repeat their theme. The first division of the *Adagio* ends with a half-close and pause, after which the solo violin has a wailing passage of semiquavers, slurred in twos, the violins and violas having syncopated chords. Almost throughout the whole movement the basses are occupied with repetitions of the theme.

3. The *Finale (Allegro)*, in 3/8, is a lively ritornel with solos modulating into various tonalities, but always followed by the ritornel in the key of E.

Bach has also arranged the Concerto for the clavier in D.

CONCERTO NO. 3, IN D MINOR, for Two Violins
and Orchestra. BACH

1. *Vivace*. 2. *Largo ma non tanto*. 3. *Allegro*.

The *Vivace* has two themes, the second of which is in the same key as the first—not in the relative major as in more modern works. The first subject is started by the second solo violin and answered in the dominant by the first solo-instrument, the basses having it later in the tonic. After some development and a cadence in D minor, the first solo violin presents the second subject, easily recognized by the skip of the tenth. A third theme is played by both solo-instruments over sustained notes in the violins and violas of the orchestra. When this has been repeated in G minor, the material of the opening section is recalled; but the first subject reappears incidentally, in short snatches, and only closes the movement after a restatement of the second theme. The treatment of the material in fugal style tends to equalize the work of the two solo violins.

The *Largo* expresses wonderful tenderness and repose. Here the theme is again given out by the second solo-instrument, which afterwards continues with a counter-point of semiquavers. A short *Coda* to the exposition, in which the solo violins answer each other with the notes E, F, slurred in one part and detached in another, is a striking feature of the movement. The device is heard again in the keys of C and B flat. The *Largo* concludes with a repetition of the opening subject.

The final *Allegro* is strenuous and brilliant. It begins with a *tutti* in which the solo-instruments have some close imitations accompanied by reiterations of its initial figure. Later on the first solo violin propounds a fresh motive which is repeated in the unison by the second, accompanied by a counter-subject of semiquavers. A figure used on a chord of the dominant receives some development while the solo-instruments accompany with chords. Another figure with a minor ninth, which appears in a sequence, completes the material on which the movement is constructed.

CONCERTO IN D, OP. 61, for Violin and Orchestra.
BEETHOVEN

1. *Larghetto*—G major, 4/4.
2. *Rondo*—D major, 6/8.
3. *Allegro ma non troppo*—D major, 4/4.

It is noteworthy that Beethoven, Mendelssohn, Brahms, and Tchaikovsky each left but a single specimen of this kind of composition. Their works, however, occupy a place to themselves in symphonic music far above the great mass of concertos written by virtuosi for their own instruments, and designed before all else to display the skill of the executant. To write a successful concerto, says Ehlert, a musician must be endowed with one at least of two qualities—‘the colossal instinct of a Beethoven or the tact which enabled Mendelssohn to discern at once whether an idea was musical and—if I may use the expres-

sion—associable.’ The ‘colossal instinct’ of Beethoven is, indeed, nowhere more apparent than in the work we are discussing. It was composed in the year 1806, and is therefore contemporary with the Rasoumovsky Quartets and the Fourth Symphony. It was contemporary, too, with one of Beethoven’s brief periods of happiness. In May 1806 he became engaged to Theresa of Brunswick, the ‘immortal beloved’, to whom he dedicated the lovely and fanciful Pianoforte Sonata (Op. 78), which he himself preferred to the ‘Moonlight’ Sonata. The Violin Concerto was inscribed to Beethoven’s friend Stephan Breuning, but was actually written for Franz Clement, the director of the Theater an der Wien, a violinist of some reputation in his day. Clement played it for the first time in public at his concert on 23 December 1806. The manuscript bears the following inscription, containing a whimsical play upon the violinist’s name: ‘Concerto par Clemenza pour Clement, primo violino e direttore al teatro a Vienna. Dal L. v. Bthvn. 1806.’ The Concerto was not published until 1809, and Beethoven made many alterations in the solo part. These changes are essential improvements in the music itself, showing, as Sir George Grove has pointed out how unwearying Beethoven was in retouching and polishing a work until he had invested it with all possible beauty and effectiveness. The Concerto is scored for one flute, two oboes, clarinets, bassoons, horns, trumpets, drums, and strings, including solo violin. It is said that the four notes which persist throughout the first movement were suggested to Beethoven by the nocturnal rappings of a neighbour whose family were sound sleepers, and who had apparently mislaid his latch-key. It was not quite an innovation to start a movement with a drum solo, because Bach, who anticipated every one else in music, as Shakespeare has quoted every one in literature, opened a chorus in his Christmas Oratorio in a precisely similar manner. Nevertheless it is true that the drum, which is the oldest—but in point of develop-

ment perhaps the most modern—of instruments, has never been put to such eloquent uses before Beethoven's time. It is here made to give us what Rowbotham, in his chapter on 'The Drum Stage', describes as 'the innuendo of design'.

1. *Allegro non troppo*.—The principal subject is stated by oboes, clarinets, and bassoons, the drum accompanying. The strings take up the opening rhythm, and presently we come to an ascending passage in the wood-wind which connects the principal theme with the second subject. This theme, which is full of gladness and animation, is ushered in by the four initial notes, now assigned (in quavers) to the violins. The second subject, which is in the tonic, is immediately repeated in the minor, the four notes being constantly in evidence. A triplet-figure of accompaniment should be noticed, as it reappears with the entry of the solo-instrument. This is effected by *cadenza*-like passages based on portions of the second subject, leading to an ornate version of the first theme. In the course of the elaborations which ensue, the wood-wind recalls the second subject, *dolce, piano*, while the solo-instrument is occupied with a long shake. In the second solo, the triplet-figure alluded to above and the initial rhythm are the most prominent features. In the working-out section these well-defined themes will be followed without difficulty. The recapitulation starts with the four familiar notes given out sharply and emphatically in octaves. The *cadenza* is succeeded by an allusion to the second subject. A brief, joyous *Coda* brings the movement to an end.

2. *Larghetto*.—The theme of this movement is a lovely and tender melody of eight bars, clinched by two further bars, 'as if by a happy afterthought'. It is heard four times: first played by muted violins; the second time as a clarinet solo, the solo violin accompanying it with ornate passages; the third time the melody is confided to the bassoon, the soloist's part becoming increasingly elabo-

rate; while the fourth statement comes *forte* from the full orchestra. The solo violin then announces a new theme, accompanied by the strings.

3. *Rondo: Allegro*.—This movement follows without a break. The solo violin gives out the rustic theme, which is in the sharpest possible contrast to the reposeful and romantic mood of the *Larghetto*. It starts on the G string and is repeated two octaves higher, after which it is transferred to the full orchestra with a new closing phrase. A second subject is presently given out by the solo-instrument, accompanied by a quaver-figure in the horns, and subsequently in the oboes and clarinets. The first subject is then restated, and is succeeded by the middle section of the *Rondo* with a new melody in G minor. This brings us to the recapitulation in which all the previous materials are recalled in due order. After the *cadenza* the solo-instrument has a long trill, during which the basses make constant allusions to the first rustic theme. This finally returns in its original shape and tonality at the commencement of the lively *Coda*, of which it forms the basis.

CONCERTO IN D, OP. 77, for Violin and

Orchestra. BRAHMS

This work is inseparably linked with the memory of Joachim, for whom it was written, and by whom it was first introduced to the public at a Gewandhaus Concert on New Year's Day, 1879 (Mr. Hadow in his 'Studies in Modern Music' gives the date as 14 January). It comes about midway in the list of Brahms's compositions, and was the first important orchestral work to follow the Second Symphony, to which, says Deiters, it is allied in character as well as in tonality. The Concerto, in spite of its difficulties, is not laid out solely with the idea of giving the soloist an opportunity for display. It failed at first to please the public or the press, even with the advantage of Joachim's interpretation, and it was some time before other players ventured to take it up. Gradu-

ally, however, it won a solid reputation, and now finds a place in the repertory of every violinist of note; the prophecy that it would be relegated to the inviolate sanctity of the library-shelf (Ehlert) has not, therefore, been fulfilled.

1. The first movement is a masterly structure based on two beautiful themes. The first of these is given out immediately by the violas, 'cellos, and bassoons in octaves, and continued by the oboe. Shortly afterwards another theme—also in octaves—is heard, preceding a repetition of the first subject. In the episode which follows there is a touching melody for the oboe and horn, a descending phrase which plays an important part as the movement goes on. Not until this material has been worked up at some length and with considerable passion does the solo-instrument make its first entry; not, indeed, with any new material, but rather with an imaginative and eloquent discourse upon what has been previously heard. The opening theme presently returns in the orchestra in the minor, and is eventually repeated by the solo violin. The second subject is ushered in by two bars of even quavers, after which it is heard in the lower strings and then transferred to the soloist. The development is exceedingly complex. One of its most characteristic features is the interesting treatment of the descending phrase from the episode mentioned above. The recapitulation starts with a vigorous restatement of the first theme. The other subjects follow in turn, and a *tutti* derived from the introductory subject leads to the *cadenza*. A *Coda*, also based upon the first theme, brings the movement to a close.

2. Various adverse criticisms have been passed upon the *Adagio*, of which the most justifiable are the complaint that it is not of sufficient musical importance for the place it holds in a work of this calibre, and the reproach as to the comparatively secondary position accorded to the solo-instrument. The quiet, idyllic first theme is presented by the oboe, and, after some elaboration and repetition a second theme (*più largamente*) in F sharp minor is

given out by the solo violin. The principal subject is again restated by the oboe, and later on the same theme, with some modifications, forms the material of a dialogue between the solo-instrument and the horn. It will be observed that no complete announcement of the opening theme is ever allotted to the soloist in the course of the *Adagio*.

3. The third movement (*Allegro giocoso ma non troppo vivace*) is remarkable for the Hungarian colour which Brahms often uses with such charming effect. The first subject, with its strongly marked rhythm and piquant modulation into the minor, is delivered by the soloist and repeated by the orchestra. The second theme is equally vigorous in rhythm. It is assigned to the solo violin, the accompaniment being an inversion of the subject itself. The middle section of the *Rondo* brings us to a new and graceful theme which—like all the subjects in this movement—is introduced by the soloist. In the next division Brahms passes over the first subject and starts with the second theme. At the close of the movement the opening theme returns in a new rhythmic guise. The second subject is also heard in inversion; but the actual termination recalls a fragment of the principal theme.

CONCERTO IN B MINOR, OP. 61, for Violin and
Orchestra. ELGAR

1. *Allegro*. 2. *Andante*. 3. *Allegro molto*.

Looking back on Elgar's early works, we find that out of the first twenty-five opus numbers eight are for violin. The fact is easily accounted for, seeing that he was a proficient violinist in his boyhood, and at twenty cherished some idea of coming out as a solo-player; but this pre-occupation with the violin has a deeper significance if we take it as a proof that this Concerto—like all works of true worth and inspiration—did not spring into being at the mere impulse of a sudden fancy, but has its predestined place in the natural development of the composer's genius.

But if it may seem a little fanciful to think of this work as actually having its roots in the Characteristic Studies for Violin, Op. 24, it is interesting to reflect, in passing, how very different in style and sentiment the Concerto would certainly have been had the composer realized his youthful dream of becoming a virtuoso. We have only to think of the Concertos of Liszt, Rubinstein, Saint-Saëns—of all the moderns, in fact, who have tasted the heady wine of executive triumph—to realize how dissimilar is their conception of this form compared to that of the composers who have not been virtuosos. In the latest examples of this kind of work, it seems as though the tendency of modern musicians was carrying us too far from the starting-point of the Concerto, which was to set the soloist in a full, though not a garish, light. Brahms was perhaps the first who exacted from the soloist a considerable measure of self-denial: virtuosity being distasteful to him for its own sake. But when we consider how—even after Beethoven had raised it to the loftiest spheres—the Concerto at the moment of its greatest popularity was caught in the toils of the Rossinian spirit; when we remember how the world was flooded with superficial works, in which the thematic ideas were engulfed in whirlpools of trills, arpeggios, and scales—decorative figures designed for no purpose but display—the present reaction against virtuosity seems natural enough. Altogether the tendency of contemporary composers is to approach the larger musical forms later in life, to give to their poetic material greater depth and emotional complexity, and consequently to write one or two where their predecessors turned out half a dozen.

The Concerto is scored for the following moderate orchestra: two flutes, two oboes, two clarinets, two bassoons, double-bassoon (*ad libitum*), four horns, two trumpets, three trombones, tuba (*ad libitum*), timpani, and the usual strings. The work is laid out in three movements, which may be thus roughly characterized: the first *Allegro*

is remarkable for its admirable construction, and contains what, for want of a better word, I must call the scholarly element of the Concerto; the *Andante*, with its charming lyrical theme, goes straight to the heart, and is one of those warm, 'infectious' movements which Tolstoy would have loved as he loved the *Andante* of Tchaikovsky's first quartet; the final *Allegro molto* is perhaps the best movement of the three, and possesses some novel features, especially an accompanied *cadenza* in which this decorative section of the Concerto assumes a poetic and emotional significance which is a real step in advance.

The first *Allegro* opens with an orchestral *tutti* in which the several themes forming the basis of this movement are announced and considerably developed. In the place of a first subject we have a continuous series of four motives, linked as it were into an unbroken theme, but it will be seen that each of these sections has its own independent life and activity, one member being scarcely more important than another. Without the aid of music-type it is difficult to convey a clear idea of these motives; for this reason I have had to define them by lettered numbers. No. 1*a* is given out by strings and clarinet in the first two bars of the *tutti*, and, after repetition a third higher, merges into a more energetic passage, No. 1*b*. This is also repeated, and then we get the third member of the theme (No. 1*c*), which seems to have its origin in No. 1*a*, and plays a very important part in the evolution of the movement. No. 1*d* is announced by the second violins and violas over a tremolo in the lower strings and a drum-roll. This last is discussed for a time before it gives place to indications of the second subject, a melody of exquisite tenderness, heard at the outset from the clarinet, although its fuller exposition is reserved for later on. In its first statement it is used for purposes of dialogue between wood-wind and strings. Some allusions to the first group of themes precede the initial entry of the solo violin, which occurs without ostentation, but with wonderful

dignity, on the final cadence of the *tutti*. The passage in which the soloist first speaks to us is indicated *Molto largamente e nobilmente*, and starts in the lower registers of the violin, striking a note of impressive gravity. The soliloquy continues for some bars, its impassioned quietude giving place to greater animation, but never for a moment degenerating into mere rhetorical flourish. The themes mentioned above now recur in the same order, but in different keys, the second subject being in the relative major. A restatement of No. 1a precedes the peroration, and here the solo violin has much vigorous and brilliant work. The exposition finishes in F sharp major with a *tutti* founded upon No. 1c. The key soon changes to D minor, and the orchestra, continuing, presents in a short middle section some interesting developments of the second subject. The recapitulation follows the main lines of the exposition, but is by no means a mere repetition of it. The movement concludes with a final and emphatic reference to the first member of the opening theme.

The principal theme of the *Andante* (B flat major, 4/4) is the beautiful song-like melody to which reference has been made earlier in the analysis. It is given out at once by the orchestra, and on repetition it is accompanied by a descant for the solo-instrument, which sometimes floats along as an inner part, and occasionally rises to the higher registers. The key presently changes to C major, and a striking figure is presented which is evidently derived from No. 1a, and grows to be an important factor in the development of this and the final movements. The solo-instrument now hints at the advent of the second subject, which, however, is not heard in full until after a restatement of the figure mentioned above, when the soloist delivers it in the key of D flat. A new theme (*più mosso*) in D natural is also given to the solo violin, and the development of this together with references to No. 1a, forms the middle section of the *Andante*, in which the music becomes more

strenuous for a time. This theme reappears also in the recapitulation. The solo-instrument has some very graceful decorative work, but the chief charm of the movement lies in its intimate, contemplative beauty.

We get a sharp emotional contrast at the commencement of the *Allegro molto*, which starts with some introductory matter for the solo-instrument. The full orchestra then gives out the first of the group of themes on which this movement is built. This consists of a vigorous phrase of chords *Vivace, fortissimo*. A subsidiary theme, which has already been partially indicated in the preliminary section, is now heard from the violins and violas in unison, and is immediately caught up by the wood-wind. The second subject, in E major, is delivered *cantabile e vibrato* by the solo violin. The movement being in dual *Rondo*-form, a return is soon made to B minor for the recapitulation. Here the first subject is treated by the solo-instrument in three-part chords, and repeated by the orchestra with varied harmonies. The second subject is then developed by the soloist. The music attains to great exuberance and brilliancy, until the motive (*nobilmente*) from the *Andante* returns to impart more seriousness to the movement. The accompanied *cadenza* is ushered in by the subsidiary theme mentioned above. It starts with No. 1a, given by the orchestra, the solo-instrument responding with No. 1d. A remarkable effect is produced in the accompaniment by a *pizzicato tremolando* for strings, directed 'to be "thrummed" with the soft part of three or four fingers across the strings'. This, if properly carried out, should come as 'an Aeolian sound', sustained, but ethereal, enveloping the solo voice in a mystic atmosphere. The effect is Shelleyian, and makes us think of 'the genii of the evening breeze' stirring faintly in some darkening woodland. The second subject of the opening movement is touched upon more than once before it is heard in a completer form; while, towards the end of the *cadenza*, No. 1a returns *molto stringendo* in the orchestra, only to

be immediately transferred to the solo-instrument, which, in this grave and serene echo of the initial idea, brings this poetical section to a close. It will be seen that the *cadenza*, in this instance, far from being an occasion for external display and scintillating passage-work, is really a withdrawal into that atmosphere of more intimate thought and feeling wherein 'a man becomes aware of his life's flow'. Although a restatement of the first part of the movement brings back a suggestion of the rush and glare of the world, yet the mood engendered by the *cadenza* influences the remainder of the work. The characteristic figure from the *Andante* exercises its ennobling force. The second subject of the movement itself is then recalled. This is followed by the first, now restated in B major and treated with breadth and dignity, the solo violin having an impressive series of chords leading to a brief *Coda*, which brings the movement to an end.

CONCERTO NO. 3, IN G (K. 216), for Violin and
Orchestra. MOZART

1. *Allegro*. 2. *Adagio*. 3. *Rondo (Allegro)*.

From 1771 to 1776 Mozart was more or less permanently established in Salzburg. Six concertos for violin date from this period of his life, five belonging to one year—1775: This is a wonderful record even for the fertility of a Mozart; for these concertos are of solid workmanship, the first movement being fully developed, and the *Finales* in *Rondo*-form. This Concerto, the third of this series, shows an immense advance upon the two preceding works. Mozart has not yet emancipated himself from French influences, but the treatment of the *tutti* is bolder and the dialogues between soloist and orchestra are more frequent; the melodic line of the solos is more dramatic and extended.

1. The *Allegro* opens with a *tutti* in which the principal subject is at once announced. This consists of the notes of the chord of G in descending order, with adjunct notes,

and is almost identical with the theme of one of his pianoforte sonatas in F. After a passage in thirds for oboes, the soloist enters with the first theme, and, following a short *tutti*, introduces another melody which leads into D for the second subject. This appears as a violin solo. The customary *tutti* brings the exposition to an end. The solo violin now starts a fresh subject in D minor, the semiquavers of which are based on a figure already heard. This in alternation with the last notes of the preceding *tutti*, forms the staple material of the working-out section. The recapitulation adheres closely to the exposition, except for the interpolation of a *cadenza*. The oboes are promoted to a very important part in this movement.

2. In the *Adagio* the violins are muted, and flutes are substituted for oboes. The first theme is given out by the strings and repeated by the solo-instrument an octave higher; continuing, it passes at once to the second theme, in A, in which occurs a dialogue between flute and solo violin. The development of the first theme is not carried to any great length. The recapitulation follows the lines of the exposition, with the addition of a *cadenza*, as in the preceding movement. The *Adagio* concludes with a restatement of the first theme, and is throughout a very beautiful example of Mozartian melody.

3. The *Rondo (Allegro)* recalls one of Haydn's rustic themes, and introduces, in the portion which is in common time, a melody that has all the air of a folk-song. In the preliminary *tutti* the brisk first subject is announced, ending with a ritornel for horns and oboes, which have now replaced the flutes. This phrase is heard again at the conclusion of the Concerto. The solo violin now enters with free matter which eventually leads to the second subject, consisting of a semiquaver passage often used by Mozart in his pianoforte sonatas. After a short *Coda* a return is made to the first subject for the second section of the *Rondo*. Here the second theme, in E minor, is derived from the opening solo. Upon its reappearance, a

beautiful use of the Neapolitan sixth occurs in the cadence. In the third division of the *Rondo* the composer allows himself some licence, for, after having coquetted with the first subject, he interrupts its progress with a vigorous unison passage leading to a digression in which the solo violin has a new melody, accompanied by the strings *pizzicato*. This eventually brings us to an *Allegretto* in G major based on the folk-tune already mentioned. After this the *Rondo*-form is resumed. The third division concludes with a *cadenza*, and the final section, formed of the introductory *tutti*, terminates with the passage for horns and oboes referred to at the beginning of the movement.

CONCERTO NO. 4, IN D (K. 218), for Violin and
Orchestra. MOZART

1. *Allegro*. 2. *Andante cantabile*. 3. *Rondo—Andante grazioso*.

This Concerto, No. 4 of the series which Mozart composed for violin while at Salzburg, is dated 1775. It starts straight away with the first subject, which begins with a fanfare in unison on the chord of the key, in true Mozartian style. There are allusions to the second subject in this opening *tutti*. The solo-instrument then restates the first principal theme two octaves higher. After some preliminary matter the solo violin proceeds to give out the second subject, in the dominant. Its entry will be recognized by the *cantabile* character of the melody. The middle, or working-out, section is occupied by *bravura* passages for the solo-instrument. In the recapitulation the opening fanfare does not reappear, although both here and later—before and after the *cadenza*—we hear references to it from the horns.

The *Andante cantabile* is a sustained melody for solo violin. The first theme is announced by the full orchestra and repeated by the solo-instrument which immediately goes on to deliver the second subject, the orchestra being at times engaged in imitations. In the recapitulation there

is a pause on the chord of $6/4$ for a *cadenza*. It is remarkable that in this movement the solo violin is at work throughout, without any interrupting *tutti*. There is scarcely any development section.

Rondo—Andante grazioso.—This movement is interesting as showing the ease with which Mozart could manipulate his material while adhering to the forms which he helped so much to establish. The first subject, *Andante grazioso* $2/4$, changes with the second strain to *Allegro ma non troppo* $6/8$. As soon as this is completed, a subsidiary theme makes its appearance, assigned like the preceding one to the solo-instrument, with the first violins playing in tenths below. The second subject of this division of the *Rondo* is a bold passage in unison and octaves given by strings and answered by oboes and horns. After a return to the *Andante grazioso*, with the second strain in $6/8$, and the subsidiary theme, the new subject of the second section of the *Rondo* enters in G major (*Andante grazioso*). This theme has a second strain played by the solo violin with the lower G string as a drone. In the third division of the *Rondo* only the first part of the initial theme is recalled, while in the fourth section the subsidiary theme is substituted for the *Allegro ma non troppo*. A short *Coda* brings the movement to a quiet conclusion. The form of the *Finale* is interesting because it combines a sonata movement (*Allegro ma non troppo*) with a *Rondo*-theme (*Andante grazioso*). The subject of the *Andante* has two sections; while that of the *Allegro* has two distinct members accompanied by a ritornel. The movement is one of Mozart's happiest melodic effusions.

CONCERTO IN D, for Violoncello and Orchestra.

HAYDN

1. *Allegro moderato*. 2. *Adagio*. 3. *Allegro (Rondo)*.

Of the six Concertos for violoncello said to have been left by Haydn, and now in the possession of Breitkopf and Härtel, this is the first to have been made accessible in

printed form. The date of its composition is given as 1772, the year in which the French ambassador to Vienna, Prince Louis de Rohan, visited Esterhaz—where Haydn was then established as Kapellmeister—and declared it ‘a second Versailles’ for the luxury and brilliance of its receptions.

1. *Allegro moderato*.—The opening *tutti* starts at once with the first principal theme, the violins and violas playing in thirds. Following the usual custom in the Concertos of that period, the second subject is also presented in the course of the *tutti*, assigned to wood-wind. The section ends with a *Coda* based upon a new figure. The solo-instrument now develops the first theme, accompanied by strings only, and after some *bravura* passage-work passes on to the second subject, in which the bassoon takes part, duet fashion. This is succeeded by more florid passages for the solo-instrument, giving place after a pause to a fresh theme. The orchestra next revert to the opening theme for a brief *tutti*, conducting to further elaboration of the same subject by the solo ‘cello, which eventually introduces a new melody in B minor. The vigorous *tutti* which follows leads to the restatement of the second subject; and presently fragments of the first theme are heard, punctuating at intervals a series of showy passages for the solo-instrument. Two *fortissimo* bars for full orchestra bring us to a pause for the *cadenza*. The movement ends with a *Coda* founded on the first subject, the figure in the initial bar of the *Coda* of the exposition being also prominent in the first violins and flute.

2. The *Adagio* starts with a simple but expressive theme, given out jointly by the solo ‘cello and the bassoon playing a third below. When this has been repeated by the orchestra, the solo-instrument continues in a more florid vein. The opening melody is taken up once more by the soloist, after which the key changes to C major, and the solo ‘cello ushers in new material, the bassoon again being in evidence with imitations. The *Adagio* comes to a conclusion with a *tutti* of four bars.

3. *Allegro*, 6/8.—The *Finale*, which is in *Rondo*-form, begins with a lively theme, announced without preamble by the solo 'cello, and immediately restated by the orchestra. Another subject is then introduced by the soloist which leads on with some vigorous semiquaver passages to a pause, after which the brisk opening tune is repeated. More showy passages bring us to a third subject ushered in by the basses. After some discussion of the first theme a halt is made on the dominant, and this subject is then given in the minor by the solo 'cello, doubled by the flute. A graceful theme (in thirds) is subsequently heard from the solo-instrument. The solo part becomes increasingly brilliant as the movement proceeds, culminating after the customary pause, in a *cadenza*. The terminal *Coda* recalls the opening subject, which is now assigned to the flutes, oboes, and clarinets; the solo-instrument being engaged to the end with arpeggio and scale figures.

THE BRANDENBURG CONCERTOS

General Note

The Six Brandenburg Concertos were so named because they were commissioned from Bach by Christian Ludwig, Markgraf of Brandenburg, a generous patron of the musical art. The set was completed in March 1721, and dispatched to Berlin, where the Markgraf was then residing. They were specially intended for the use of his private band, which numbered several players of distinction. The dedication of the Concertos was written in French, according to the custom of the period; but it is most probable that Bach employed some one else to draft this, as his own knowledge of the language was hardly equal to the task. The Markgraf of Brandenburg died in 1734 at his country estate at Malchow, and the manuscript of the Concertos was sold for a mere trifle, but was eventually rescued from the risk of complete oblivion.

Spitta considers that these works exhibit 'the highest

point of development that the older form of the concerto could attain'. They are described by Bach as *Concerts avec plusieurs instruments*—in other words as *Concerti grossi*, in which several solo-instruments are accompanied by an orchestra for strings, or strings and wind combined, at the taste and discretion of the composer. Strictly speaking, however, only the second, fourth, and fifth of the Brandenburg Concertos come under this heading; the common feature which gives unity to the series is 'the concerto-like form which is here developed to the greatest musical freedom' (Spitta).

BRANDENBURG CONCERTO NO. 3, IN G, for
Strings. BACH

1. *Allegro moderato*. 2. *Allegro*.

The third of these Concertos is scored for three violins, three violas, three violoncellos, double-bass, and cembalo (omitted in the present arrangement).

The first movement has, in some editions, no indication of *tempo*, but is evidently a spirited *Allegro*, and leads off with the principal theme, given out by all the instruments in three-part harmony, the three divisions of the orchestra playing their parts in unison. At the tenth bar the violins announce a second subject, the violas accompanying with quotations of the first three notes of the opening theme, which are everywhere in evidence throughout the movement.

There is no slow movement, two chords connecting the *Allegro moderato* with the *Gigue* in 12/8 time, which forms the conclusion of the work.

Speaking of the Brandenburg Concertos in general, Schweitzer, in his fine study of Bach and his works, answers the question posed by certain purists as to their suitability for concert performance in the following words: 'They are undoubtedly a national asset in the same sense as Beethoven's Symphonies. Spiro has truly remarked, in a fervent article on the rights of the modern public to

the orchestral works of Bach, that these Concertos are in reality not Concertos, but Symphonies. It is to be hoped that the time is not far off when the Overtures will also come into their own. Our instrumentalists have everything to gain by being admitted to the school of Bach.'

The first movement of this Concerto, with added parts for horns and oboes, forms the *Sinfonia* of the Church Cantata for the second Whitsuntide Festival, 'I love the Highest with my whole heart'.

BRANDENBURG CONCERTO NO. 5, IN D, for Piano-forte, Flute, Violin, and Strings. BACH
1. *Allegro*. 2. *Affettuoso*. 3. *Allegro*.

Complaining of the difficulty of hearing the complete Bach in the concert-room, Albert Schweitzer, the great authority on this master, says: 'Where are the Brandenburg orchestral Concertos and the orchestral Suites securely fixed in our programmes?' We can reply, not without pride in the achievement—in the Friday evenings of the Promenade Concerts, where week by week, and year by year, these masterpieces have been made familiar to an English public.

No. 5 in D is not quite so well known to us as the glorious one in G, for strings, but it is not in any way inferior to the rest. Its first and last movements are written for three solo-instruments with the accompaniment of a string orchestra, while the middle movement is for the solo-instruments alone.

The first *Allegro* opens at once with the principal subject, which forms the Ritornel of the movement. Its initial phrase is heard now and then during the episodes of the solo-instruments. The pianoforte makes its first appearance in a passage that is accompanied by flute and violin in thirds. The movement is occupied with the development of the foregoing themes until the key of F sharp minor is reached, when flute and solo violin have a dialogue. This is succeeded by a sequence which eventually leads to a close in A and the recurrence of the Ritornel. Some

further sequences in which the semiquaver movement is transferred from the piano to flute and violin take us back to D major, and to the first passage for pianoforte. The cadence of the next Ritornel, in the tonic, is interrupted by the substitution of C natural for the expected D in the bass. After another allusion to the Ritornel, the piano enters upon an extended *cadenza*-like passage consisting first of demisemiquaver figures with accompaniment, then of semiquavers dealing with the opening pianoforte phrase, and finally with fantasia passages. A restatement of the Ritornel brings the movement to a close.

The middle movement (*Affettuoso*, B minor) has a graceful theme given out by the violin and flute in imitation. Its use by inversion, in the key of F sharp minor, while accompanying a melody for the piano, and its subsequent recapitulation in the tonic, foreshadow the more modern employment of a second subject. The movement is contrapuntal throughout, but charged with intense feeling.

The final *Allegro* has the character of a gigue, although not so designated. Its theme is announced by solo violin and answered by flute, the pianoforte completing the fugal exposition. In alternation with episodes, this subject is worked contrapuntally, until a *piano* in B minor introduces a new *cantabile* theme, which is allotted first to flute, then to solo violin, and lastly to the piano in the key of F sharp minor. Hereafter follows an episode with some remarkably effective suspensions leading to a repetition of the first subject. A cadence in B minor brings us to the recapitulation. The entire movement reveals Bach in one of his most genial moods.

CONCERTO GROSSO NO. 6, IN G MINOR, for Two Solo Violins, Solo Violoncello, Organ, and Strings. HANDEL
1. *Larghetto e affettuoso*. 2. *Allegro ma non troppo*. 3. *Musette*. 4. *Scherzo*. 5. *Finale*.

The twelve Grand Concertos were first published by Walsh, of Catherine Street, Strand, in 1739. They are

written for certain solo stringed instruments with an orchestra of strings and a figured bass for *cembalo* which, in this instance, is given to the organ. It is hardly necessary to point out that the Concerto of Handel's day was very different in form to that which was established by Mozart. The composer was then freer in his choice of movements. Thus No. 6 begins with a *Larghetto* which is introductory. The solo-instruments are used as a trio, in alternation with the orchestra. Concluding with a half-close, the opening movement leads into a fugue (*Allegro ma non troppo*) which has a rather unconventional subject given out by the first violins. Then follows a *Musette* (E major $3/4$); but the drone-bass which we generally associate with this form is only heard occasionally.

In the second theme of the *Musette* the rhythm of the 'Scotch snap' is in evidence. A vigorous *Allegro* succeeds, in which the solo-parts are given to violins. The *Finale* is a *Minuet* without *Trio*, and is written in three parts only, the first and second violins playing in unison.

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By ROSA NEWMARCH

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TO
SIR HENRY J. WOOD
THE MOTIVE POWER WHICH
KEPT US ALL MOVING FORWARD
FROM
THE FLY-ON-THE-WHEEL

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AUTHOR'S PREFACE

THE descriptive notes published in 'The Concert-goer's Library' are selected for the most part from the analytical programmes written for the Queen's Hall Orchestra between the years 1908 and 1927. This period includes the Symphony, Sunday, and Promenade Concerts. Some of the notes have also been written for the Liverpool Philharmonic Society, the Choral and Orchestral Union of Glasgow, the Sheffield Musical Festivals (1908 and 1911), and the Norwich Triennial Festivals (1911, 1924, 1927).

The author believes that the method of publication in miscellaneous groups of works will be found more convenient than devoting one volume entirely to Symphonies, another to Overtures, and so on. The works chosen for the earlier volumes are those most frequently heard in the concert-room, on the wireless, and the gramophone. It may be possible to follow the classical selections with a volume dealing entirely with modern composers.

Undoubtedly the most profitable time to read descriptive notes is just before—or even just after—hearing the works. During the actual performance attention should be wholly concentrated on the music itself.

These volumes, handy in size, and superior in print to the average programme book, will, it is hoped, satisfy the demand, frequently urged upon the writer, to give the notes a more permanent form.

CONTENTS

AUTHOR'S PREFACE	v
<i>WAGNERIAN EXCERPTS, SYMPHONIC POEMS AND FANTASIAS, MARCHES</i>	
<i>WAGNERIAN EXCERPTS.</i>	
Rienzi	Overture 3
The Flying Dutchman	Overture 4
Tannhäuser	Overture 5
	Overture and Venusberg
	Music 7
	March 8
	Prelude to Act III (Tann- häuser's Pilgrimage). (Original Version) 8
Lohengrin	Prelude 9
	Bridal Procession (Act II, Scene 4) II
	Prelude to Act III II
<i>The Ring of the Nibelungs</i>	
Rheingold	Entrance of the Gods into Walhalla 12
Walküre	Ride of the Valkyries 14
Siegfried	Siegfried's Ordeal by Fire (Act III) 15
	Forest Murmurs 16
Götterdämmerung	Siegfried's Journey to the Rhine 16
	Song of the Rhine-daughters 17
	Funeral March 18
Tristan und Isolde	Prelude and Liebestod 19
	Prelude to Act III 22
Die Meistersinger	Prelude 22
	Introduction to Act III 23
	Dance of the Apprentices 23
	Procession of the Masters 23
	Homage to Sachs 23

Parsifal	Prelude	25
	Verwandlungsmusik and Closing Scene (Act I) .	26
	Klingsor's Magic Garden and Flower-Maidens' Scene (Act II) . . .	27
	Prelude to Act III . . .	28
	Good Friday Magic Music (Charfreitagszauber) .	29

Miscellaneous

Eine Faust-Ouvertüre	30
The Siegfried Idyll	32
Huldigungsmarsch (March of Homage) . . .	33
Kaisermarsch	34
Grosser Festmarsch in G	35
Dreams (A Study for <i>Tristan und Isolde</i>) . .	36
Albumblatt for Solo Violin and Orchestra . .	36

SYMPHONIC POEMS AND FANTASIAS.

Borodin	In the Steppes of Central Asia	41
Franck	'Les Éolides'	42
	'Les Djinns' (for Pianoforte and Orchestra) . . .	43
Glinka	Kamarinskaya (Orchestral Fantasia)	45
Harty	'With the Wild Geese'	47
Liszt	No. 3, in C major, 'Les Préludes'	48
	No. 4, 'Orpheus'	50
McEwen	'Grey Galloway' (Border Ballad, No. 3)	52
Moussorgsky	Fantasia, 'Une Nuit sur le Mont chauve'	52
Rachmaninov	'The Island of the Dead' (Op. 29)	54
Saint-Saëns	'Danse Macabre' (Op. 40)	56
	'Le Rouet d'Omphale' (Op. 35)	57
	'Phaëton' (Op. 39)	57
	'La Jeunesse d'Hercule' (Op. 50)	59

Scriabin	Prometheus (The Poem of Fire)	61
Sibelius	'En Saga'	66
	'Finlandia' (Op. 27)	68
Smetana	'Vyšehrad'	69
	'Vltava'	72
Strauss	'Don Juan'	73
	Till Eulenspiegel's Merry Pranks	76
	'Tod und Verklärung' (Op. 21)	79
	'Ein Heldenleben'	81
Svensden	'Carneval in Paris' (Op. 9)	86
Tchaikovsky	'The Tempest' (Op. 18)	87
	'Francesca da Rimini' (Op. 32)	88
Turina	'La Procession du Rocío'	91
Wallace	Villon (No. 6)	93

MARCHES.

Berlioz	Marche Hongroise	97
Elgar	Pomp and Circumstance (No. 1, in D)	98
	Pomp and Circumstance (No. 2, in A minor)	99
	Pomp and Circumstance (No. 3, in C minor)	99
	Pomp and Circumstance (No. 4, in G)	100
	Coronation March	101
	March (<i>The Crown of India</i>)	102
Goldmark	Nocturne and Festival March (<i>The Queen of Sheba</i>)	103
Gounod	Funeral March of a Marionette	104
Halvorsen	Boyards' March	104
Parry	Processional March of Orestes (<i>Hypatia</i>)	105
Tchaikovsky	Marche Slave (Op. 31)	106

WAGNERIAN EXCERPTS

WAGNERIAN EXCERPTS

OVERTURE, 'RIENZI'. WAGNER

1. *Molto sostenuto e maestoso.* 2. *Allegro energico.*

WAGNER sketched the plan of 'Rienzi' in 1838, and in a mood of desperate ambition resolved to build the work on such a colossal scale that he would not be tempted to offer it to anything less than a royal theatre. This was during his residence in Riga, a period of vast hopes and bitter disappointments, resulting in a phase of disgust with the conditions of modern life, which he believed to be at the root of all evils, personal and universal. This mood, he tells us, was fostered by reading Bulwer Lytton's *Rienzi, or The Last of the Barons*. He thus describes the effect of its sentimental grandiloquence: 'From the wretchedness of modern and domestic existence . . . I was carried away by this picture of a great political and historical event. . . . Rienzi, with great ideas in his brain and strong feelings in his heart, dwelling in gross and vulgar surroundings, set all my nerves thrilling with sympathy and affection. . . . In preparing a libretto I had no other idea than to write an effective operatic book. "Grand Opera", with its scenic and musical display, its sensationalism and massive effects, loomed large before my eyes; the aim of my artistic ambition was not merely to imitate it, but, with reckless extravagance, to outdo it in every particular. Yet I should be doing myself an injustice were I to put forward this ambition as my only motive for the conception and execution of my "Rienzi". The subject really awoke my enthusiasm', &c. Thus Wagner gives us the genesis and, at the same time, pronounces the doom of his opera, since he tells us what to expect: namely, most of the operatic faults and theatrical weaknesses of Auber and Meyerbeer, which he spent the remainder of his career in striving to

reform. 'Rienzi' was first performed at Dresden in 1842, and its success was immediate, notwithstanding the fact that Wagner carried out his original intentions so thoroughly that the first performance lasted six hours.

The Overture is a highly effective, if somewhat blatant, introduction to the five acts that follow it, crowded—as the composer himself puts it—'with hymns, processions, and the musical clash of arms'. After a few bars of impressive prelude, it opens with the theme of Rienzi's prayer for the people, given out by all the strings and repeated with the addition of the wind. The theme of the *Allegro* which follows consists of a phrase from the close of Act I associated with the cry of the Roman citizens for freedom. This is succeeded in its turn by the strident call to arms ('Santo spirito') from Act III, which is heard in the trombones. After a repetition of the 'prayer' theme, a fourth subject is introduced, from the people's greeting to Rienzi in Act II. The Overture goes its way in a vigorous march-rhythm, the orchestra being reinforced by the liberal use of percussion instruments, recalling one of the Sayings of Confucius: '“It is music”, they say. Are bells and drums all that is meant by music?’

The Overture, with its wealth of colour, its glitter and ostentation, and the saving grace of its one noble melody, is certainly designed for popular favour. At the same time, it is impossible to hear it without concurring in Mr. Finck's view that it was the origin of Wagner's being labelled 'a noisy composer'—a reputation which, once acquired, has stuck to him obstinately ever since.

OVERTURE, 'THE FLYING DUTCHMAN'. WAGNER

The opera was written at Meudon in 1841. Wagner tells us that he began with Senta's ballad, 'the picture *in petto* of the whole drama', which contains the thematic germs of the entire work. There are two leading subjects. The first typifies the Curse and the wandering mariner's yearnings for rest and eternal oblivion. We hear it in the introductory

bars of the Overture, eerie and full of spiritual hunger, wailed out by the brass with a furious accompaniment for strings, like the rumours of a rising sea. When this has been worked up to great emotional intensity, the second elemental theme is introduced: a suave and flowing melody, the message of Redemption, associated with the personality of Senta. There are other derivative subjects—the wild motive, evolved from the Curse theme, which represents the Dutchman himself, and the melody of the Sailors' Chorus, based upon certain bars from Senta's ballad. These are the chief materials from which Wagner has constructed this wonderful piece of marine painting, in which the strife of the elements accompanies the agonizing of a lost soul, ultimately redeemed by the spirit of loyalty and compassion. In the last scene of the opera, the Dutchman, stung by remorse, regains his ship and sets sail, foregoing Senta's love and his hope of redemption; but the faithful soul springs into the waves to follow him, and as the Phantom Ship goes down, the lovers are seen ascending heavenwards. The apotheosis is reflected in the close of the Overture, when Senta's tender theme becomes a song of victory.

OVERTURE, 'TANNHÄUSER'. WAGNER

Wagner came upon the tales of 'Tannhäuser', 'The Singers' Tourney in the Wartburg', and 'Lohengrin', almost simultaneously. The twin operas which resulted from this discovery date from the period of his residence in Dresden (1842-9). The first sketch of 'Tannhäuser' had to be laid aside on account of his official duties as Capellmeister. When he found leisure to return to it, he tells us that he attacked it with 'burning exaltation', and was often haunted by the fear that death might prevent its completion. The opera was first performed at Dresden in 1845.

There exist several versions of the legend of Tannhäuser. Doubtless many English readers are familiar with the one—almost as touching, but less sensuous than

Wagner's libretto—included in William Morris's *Earthly Paradise*. The moral of the opera finds a kind of counterpart in painting in Titian's famous picture, 'Sacred and Profane Love'.

Wagner gave the Overture to 'Tannhäuser' the proportions of a great symphonic work. The thematic material may be divided into two classes, according as the motives typify the spiritual or the sensual elements which come into conflict during the story. The progress of the Overture may best be followed in Wagner's own words: 'At the opening the orchestra represents the song of the pilgrims, which grows louder as it draws near, but finally recedes into the distance. Gloaming creeps on; the last strain of the pilgrims' chant dies away. As night falls, magic apparitions are seen; a rosy mist arises, and jubilant sounds assail the ear; the gyrations of a wanton and voluptuous dance are dimly perceived. These are the bewitchments of the Venus Hill.' At this point the swift ascending phrase which stands for the Venusberg motive will be easily recognized. 'Lured onward by the tempting visions,' continues Wagner, 'a manly figure approaches: it is Tannhäuser, the Minstrel of Love. His proud, exultant Love-Song rings out in glad challenge. . . . He is answered by wild cries; the rosy cloud enwraps him more closely; intoxicating perfumes o'erwhelm his senses. In the enchanted twilight, appears to his entranced vision a female form of indescribable beauty. He hears a voice, tremulously sweet, like the call of the sirens. . . .' (This 'call' is heard in the clarinet.) 'It is Venus herself who rises before him . . . an irresistible force draws him towards her, and, in the presence of the goddess herself, he breaks forth into his rapturous love-pæan.' There follows a wild bacchanal; wild mirth and wilder dances. Then 'a rushing sound' as the revellers disperse. 'And now only a half-regretful, half-voluptuous sound, an awesome murmur, like the whirring of wings, hovers over the spot where the unholy spell of allurement has been worked.' The music

which illustrates this sound is quite unmistakable. The Overture concludes with a return to the Pilgrims' Song, accompanied by that curious pulsating figure for strings which Wagner has explained as 'the pulses of life, that throb and leap for joy in this song of salvation'.

OVERTURE AND VENUSBERG MUSIC,
'TANNHÄUSER'. WAGNER

This music was added to the opera by Wagner when 'Tannhäuser' was put on the stage of the Grand Opéra of Paris, in 1861, mainly through the exertions of the Princesse de Metternich. Writing to Liszt in September 1860, Wagner says: 'I am rewriting—with much enjoyment—the great Venus scene, and intend that it shall be much improved thereby.' In the new version the Overture no longer ends with the Pilgrims' Chorus and the triumph of virtue over impure passion, but, immediately after the repetition of Tannhäuser's song to Venus, and the orgy which follows, the curtain rises upon the enchanted grotto in the Hörselberg, and the music continues in the same voluptuous mood. Venus is seen reclining on a couch, and Tannhäuser kneels by her side, his harp beside him. With the introduction of a rapid passage in semiquavers, 'a band of Bacchantes break through the ranks of the loving couples (Nymphs and Youths at play around the waterfall) and urge them to increased playfulness'. With a theme for woodwind, accompanied by triplets of quavers, 'Satyrs and Fauns issue from clefts in the rocks and increase the general confusion. . . . The frenzy having reached its climax, the three Graces arise and endeavour to restrain the dancers'. The 'pulse of life' theme accompanies the efforts of the Graces to create a purer atmosphere. They call in the aid of the Amorettes with their bows and arrows, and the shafts of love put to flight the lustful Satyrs and Bacchantes. A rosy mist now descends upon the scene and gradually conceals every group, leaving only Venus, Tannhäuser, and the three Graces visible to the

spectator. Again the clarinet gives out the 'siren call' which first lured on Tannhäuser. Then a new melody is heard in the clarinets, at which 'the Graces, gracefully grouped, approach Venus as though to apprise her of the victory won over the passions of her subjects'. The mist in the background now lifts, disclosing a vision of the 'Rape of Europa'. This is obliterated by the rosy vapours which part again to show Leda and the Swan. The Graces interpret in dances the hidden significance of these visions of love. Then the mist vanishes. The Graces withdraw. 'Profoundest quiet reigns. Venus and Tannhäuser remain alone on the scene.'

MARCH, 'TANNHÄUSER'. WAGNER

This March occurs in the second act of the opera, and is played during the reception of the guests at the Tournament of Song, in which Tannhäuser and other noble minstrels are to take part.

PRELUDE TO ACT III (TANNHÄUSER'S PILGRIMAGE),
'TANNHÄUSER'. WAGNER

(Original Version)

In an article published in the *Musical Times* of October 1898, Mr. A. J. Jaeger first called attention to the existence of an earlier version of this Prelude, differing substantially from that which is played in the opera. Comparing the two, he says: 'By the application of his blue pencil Wagner reduced a movement of 155 to one of 92 bars (the operatic version). . . . But the cancelled portions included so much matter dealing in the most powerful manner with the terrible climax to "Tannhäuser's Pilgrimage"—viz., the curse pronounced upon him by the Pope: an event scarcely hinted at in the later version—that we are justified in looking upon the composer's first conception of the Prelude as an entirely different piece and a much more faithful epitome of "Tannhäuser's Pilgrimage".'

Wagner probably made the changes in his original version partly because he feared that the public might find

a long orchestral piece (155 bars) in slow time a trial to their patience, coming, as the Prelude does, so late in the opera; partly, also, because he had forestalled in his first Prelude incidents which are only alluded to further on in the course of Tannhäuser's Narrative.

The Pilgrims' Song is the first theme used in the Introduction; references to Elizabeth's Air in Act II, and fragments from Tannhäuser's Narrative, will also be observed. Passionate allusions to the Venusberg music are heard twice in the course of the Prelude. A passage of six bars leads to 'the terrible Curse theme', emphatically delivered by the brass and repeated on different degrees of the scale. This is followed by an impressive climax, considered by many to be finer than that of the operatic version. Thus it will be seen that the chief difference between the two Preludes consists in this long section (sixty-four bars) devoted to the 'Curse' incident. The quiet conclusion remains the same in both versions.

PRELUDE, 'LOHENGRIN'. WAGNER

Wagner has given his own account of the origin of 'Lohengrin', and analysed it at some length, in his 'Communication to my Friends'. After completing the 'Flying Dutchman', he tells us that he chanced to come upon the German Folk's book of 'Tannhäuser'. This book—the actual existence of which seems an unexplained mystery—aroused Wagner's enthusiasm for 'Tannhäuser', and still more for another legend contained within its mythical pages—'The Singers' Tourney in the Wartburg'. While following up the 'Sängerkrieg' in other versions, he became acquainted with the epic of 'Lohengrin': 'thus a whole new world of poetic material was revealed to me at once, of which in my previous search for ready-made material suitable to opera I had formed not the least conception.' The outcome of these studies was those radiant twin creations 'Tannhäuser' and 'Lohengrin', the third pair in the series of Wagner's earlier dramas, and usually assigned to

a transition period in his development. 'Lohengrin' was first performed at Weimar in 1850 under the direction of Franz Liszt.

Wagner has written an 'Explanatory Programme' of this Prelude in which he makes it clear that he intends to depict the Vision of the Holy Grail, appearing in the diaphanous blue of the heavens, growing in brightness until it throws out an overpowering irradiation at the moment when the sacred Cup is revealed to the faithful; then fading once more into azure space with its host of attendant angels. As Wagner's analysis has often been freely quoted, I append the less familiar one by Liszt.

Liszt says that while Wagner gave the proportions of a great symphonic work to his Overture to 'Tannhäuser', the Prelude to 'Lohengrin' is all too short. It is but a magic formula, a mysterious initiation to prepare our souls for strange and unearthly experiences to follow. It contains and unfolds the mystic element of the opera. Wagner does not actually show us the Temple of the Grail; 'as though to spare our mortal vision, he only lets us see it imaged in azure waters, reflected by iris-tinted clouds. A broad, dreamy, downward stream of melody; a thin, vaporous ether, veiling the sacred symbol we are presently to behold—such is the opening of this Introduction. It is given exclusively to the violins, divided by the composer into eight parts and employed in their highest registers.' The use of the violins and wood-wind in the higher registers to produce these white and ethereal effects—where other composers had generally employed the harp—is one of Wagner's most exquisite innovations in orchestral colouring. 'The motive', continues Liszt, 'is now taken up by the milder-toned wind-instruments, with which the horns and bassoons are presently associated, preparing the way for the trumpets and trombones. The latter repeat the melody for the fourth time with a truly dazzling brilliancy of colour, as though at this moment the sacred Temple of the Grail flashed upon our blinded vision in all its radiance

and scintillating glory. But the bright beam which has gathered to this intense and sunlike blaze of light is now eclipsed as suddenly as a meteor. The diaphanous clouds assume a greater density, and the vision fades out in the same rainbow-hued vapours amid which it first appeared, while the Prelude ends with a repetition of the first six bars, now become more ethereal than before. Its character of ideal mysticism is impressed upon us by the continuous *piano* of the orchestra, only interrupted for a moment when the brass gives out the wonderful lines of the single theme of this Introduction.'

BRIDAL PROCESSION (ACT II, SCENE 4,
'LOHENGRIN'). WAGNER

The music of this excerpt is taken from Act II, Scene 4, of the opera, and opens with the slow and stately processional entry of Elsa's Ladies-in-waiting, as they pass before the Palace and ascend the steps of the Minster. At the entrance of the oboe theme—afterwards passed on to the clarinet—Elsa herself appears upon the scene. A change of key ushers in the music of the choral greeting, which in the opera is sung by the brilliant assemblage ('Hail, Elsa of Brabant!'). This reaches a great climax. And now the trumpets, both on the stage and in the orchestra, fling out joyous fanfares; while an agitated *pianissimo* tremolo accompanies Elsa's gesture of terror as she catches sight of the vindictive Ortrud at the foot of the steps. A short peroration brings the piece to a close.

PRELUDE TO ACT III, 'LOHENGRIN'. WAGNER

The second act of the opera closes with the marriage of Lohengrin and Elsa, overshadowed by the malignity and fanaticism of Ortrud and the insinuations of Telramund. The third act is preceded by a lengthy orchestral introduction in which the brooding tragedy of Act II is completely exorcised by the spirit of rejoicing. The music of this Prelude is pervaded by the sentiment of joy and thanks-

giving, while at the same time, says Liszt, 'it depicts the blissful serenity which follows the rites of sanctified union'. 'As we listen', he continues, 'we seem to take part in the combats of the Paladins; to perceive the signal for the tourney and hear the clarions announce the brilliant contest, graced by so many noble and powerful knights assembled for these marriage festivities.' The introduction takes the form of a march, and opens with a fine chivalric theme, such as might suitably herald some splendid ceremonial before 'the long glories prance and triumph by'. This is succeeded by a theme equally strong and exultant, which seems to express the elation and ennobling passion of the bridal pair. A third subject, more distinctly feminine in its awakening tenderness, serves as the 'trio' of the march. The first and second themes are then repeated with all possible amplitude of orchestral splendour. This glowing and sumptuous example of wedding music is so far in keeping with the luxurious tastes of the day that it bids fair to supplant the once indispensable Wedding March from Mendelssohn's 'Midsummer-Night's Dream'. It is a complete contrast, and, perhaps for that reason, a fitting introduction to the love-duet between Elsa and Lohengrin, of which Liszt wrote: 'To me it is the culmination of all that is true and beautiful in music.'

THE RING OF THE NIBELUNGS

ENTRANCE OF THE GODS INTO WALHALLA,
'RHEINGÖLD'. WAGNER

After the completion of 'Lohengrin' in the summer of 1847, Wagner ceased to compose, and devoted himself exclusively to literary work. 'He felt an imperious need of collecting his thoughts and of meditating upon the scope and significance of the new art, the revelation of which had come to him after twenty years of unbroken effort.' (*Das Drama Richard Wagner's*: H. S. Chamberlain.) In the

course of this period, while his musical side was lying fallow, Wagner wrote his prose sketch of the 'Ring of the Nibelungen', followed by the poems 'The Death of Siegfried' and 'Young Siegfried'. These works were the origin of the great Trilogy: 'The Valkyrie', 'Siegfried', and 'Götterdämmerung'. To these dramas he affixed the 'Rheingold' by way of Prologue. In this work, therefore, we may look for the first clear exercise of that *conscious* artistic will which had gradually been developing since the composition of the 'Flying Dutchman'. The three new features in the 'Rheingold' which first strike us in seeing and hearing the opera are the absence of chorus, the great importance now assumed by scenic effects, and the vital part played by the system of *leading motives*.

The 'Rheingold' was composed between 1853 and 1854. Wagner returned with great gladness of heart to the work of musical creation, after a break of six years. 'To-day "Rheingold" is coursing through my veins,' he wrote to Liszt in October 1853; 'if it is to be, if it cannot be otherwise, you shall have a work of art that will give you Joy (?)' In January 1854, he writes to his friend again, but in a different mood: "'Rheingold" is ready, readier than I ever thought it would be. I went to this music with so much faith, so much joy; and with a true frenzy of despair I continued, and have at last finished it. Alas, the need of gold held me too in its net.'

The 'Rheingold' closes with the 'Entrance of the Gods into Walhalla'. The scene represented by this music is laid in the same mountainous region in which Wotan and Fricka are discovered in Act II, but now the distant view of the mighty castle is obscured by clouds. It will be remembered how, in the last scene, no sooner does the curse of the Ring begin to work than the giants fall out over the sharing of the gold, and Fafner slays Fasolt. Donner, the god of thunder, then ascends a rocky eminence and smites it with his hammer. A vivid flash of lightning is followed by a terrific detonation; after which

the clouds roll apart, and Walhalla, perched upon its lofty summit, comes into view. A glorious arc spans the Rhine, and over this iridescent bridge the gods go up in stately procession to their last home. Loge in the foreground watches this first progress towards the 'dismal day'—the twilight eclipse of the gods foretold by Freia. Up from the river are borne the lamentations of the Rhine-daughters for the loss of the gold. So closely are scenic and musical effects welded in the 'Rheingold' that it is almost necessary to visualize this picture in order to enjoy this fine instrumental piece to the full.

RIDE OF THE VALKYRIES, 'WALKÜRE'. WAGNER

This is an arrangement, planned by Wagner himself, of the musical material which in the opera is especially associated with these Amazons of the Northern mythology. The Valkyries were the nine daughters of Wotan by Erda, of whom his favourite was Brynhilde. Equipped like warriors it was their duty to incite the heroes in battle and to bear away the bodies of the bravest to Valhalla, in order that they might serve as the protectors of the gods.

The scene upon which this orchestral piece is based occurs at the opening of the third act of 'The Valkyrie'. It represents a wild gorge in the mountains, the trysting-place of the nine sisters. Above the dark fir-trees stands a lofty peak. Storm clouds are rolling overhead, and are rent from time to time by lightning. In the flickering glare, the Valkyries are revealed riding through the air and alighting on the craggy heights. Each bears at her saddle-bow the body of a hero slain in fight. As they draw near, the wild mirth of their greeting and their strident war-cry (Hoyotoho!) mingles with the shrill neighing of their horses and the passage of the rising tempest. The musical material from which the work is constructed consists of (1) the theme which in the opera indicates the presence of the Valkyries and is particularly associated with Bryn-

hilde; (2) the War-cry; (3) a persistent rhythmic figure—sometimes described as a third subject—which suggests the fleet but measured galloping of horses. The introductory passage for strings and wood-wind seems to portend the advancing storm. The piece ends with a descending chromatic passage as the Valkyries vanish into space. The echo of their laughter grows fainter, and the Ride comes to an end in a sound like the throbbing of distant wings.

SIEGFRIED'S ORDEAL BY FIRE, 'SIEGFRIED', ACT III.
WAGNER

In the third act of 'Siegfried', the hero, guided by the wood-bird, encounters Wotan on his way to Brynhilde's rock. The present fragment opens at the point of the dispute between Siegfried and Wotan where the latter vainly endeavours to hold back the hero by warning him of the rampart of flame that surrounds the sleeping Valkyrie. The motive of Fire and the 'Ride of the Valkyries' are heard in combination. But Siegfried remains undaunted, and the god's spear proves powerless against the sword 'Nothung'. The clashing of the motives of the Sword and the Spear describes the brief combat, and Wotan's defeat is illustrated by the Spear motive vanishing in a broken *diminuendo*.

The young hero is now free to pursue his way towards the fire-girt mountain, and the orchestra describes his ascent through the flames. We hear the motive of the 'Fire-spell' in combination with Siegfried's horn-call; to this are added snatches of the wood-bird's song, and the triumphant strain of the Siegfried theme. As the fire flares higher, the themes of the 'Magic Ban' and of Brynhilde's slumber appear: Siegfried is approaching his goal.

FOREST MURMURS, 'SIEGFRIED'. WAGNER

The scene depicted by this wonderful piece of musical delineation may be given in a few words. Siegfried, reposing under a lime-tree, listens dreamily to the myriad-voiced song of the forest. The rustle of the leaves loses itself in the ripple of the stream, and from this vague but realistic interlacing of woodland sounds the songs of the birds ring out, blithe and clearly defined. Siegfried listens and, boy-like, cuts himself a reed-pipe on which to imitate their notes. Presently he muses upon his mother, who died in giving him birth, and a shadow of unaccustomed sadness passes over his sunny nature. The springtime sights and sounds awaken his heart to a vague, unconscious yearning for love. The episode is extremely beautiful, and, despite 'the ghostly wind of Weber's northern pines', none before Wagner's day could have mirrored the teeming forest life with such complete and poetical realism.

In the first theme, 'The Murmur of the Forest', we shall easily identify the 'Primeval Element' motive from the Prelude to the 'Rheingold'. At the moment when Siegfried's thoughts stray to his unknown parents, the radiance of the music is overshadowed by a reference to the tragic motive of 'The Sorrow of the Volsungs'. Afterwards we hear the new and lovely theme of the hero's 'Longing for Love'; while, during the course of this excerpt the bird-songs are constantly in evidence.

SIEGFRIED'S JOURNEY TO THE RHINE, 'GÖTTERDÄMMERUNG'. WAGNER

It is early morning of the day which succeeds Brynhilde's Awakening and Siegfried's Wooing on the fire-girt rock. The Dawn is ushered in by a typical motive of its own. Gradually day brightens, and the melody of 'Siegfried, the son of the Forest,' is heard for a moment, followed by a motive expressive of 'Brynhilde's love for Siegfried'. This theme is repeated and extended, the music intensifies

in vigour, the violins move in swift passages, the brass joins in exultantly, and presently the whole orchestra salutes the risen sun in an outburst of sonority. The employment of the 'Valkyrie' motive is probably not intended to indicate the presence of Brynhilde, since she is now completely transformed to woman, but refers to her faithful steed Gräne, which she gives to Siegfried. When the hero tells Brynhilde that he must leave her to fulfil his destiny, the 'Love of Roving' becomes the leading motive. As he descends the rocky slopes, we hear his familiar horn-call, combined with Loge's 'fire motive' as he passes a second time through the rampart of flame. Now his journey to the Rhine actually begins, and we are apprised of it by the theme of the 'Primeval Element' from the Rhinegold. The melodies of the 'Appearing Gold' and the 'Ring' will also be distinguished, besides a theme typical of Hagen, whose tragic part has yet to be played out.

SONG OF THE RHINE-DAUGHTERS,
'GÖTTERDÄMMERUNG'. WAGNER

This episode occurs in Act III of 'Die Götterdämmerung', when Siegfried, having left his companions in the chase, wanders to the banks of the Rhine. As he stands on a rock overhanging the river, the Rhine-daughters presently emerge from the translucent waters and warn him of his tragic destiny, urging him to restore the Ring. Siegfried ignores their warning. The first theme to be recognized is Siegfried's horn-call. The call of Hagen to Gunther's vassals is also heard. Presently allusions to the 'Nature' theme from 'Das Rheingold' appear, followed by the Song of the Rhine-daughters from the opening scene of the same. The horns of Siegfried and Hagen are constantly recurring. When the Rhine-maidens warn the hero of his impending doom, the Nibelung theme is heard in the violoncellos combined with the Rhinegold motive in the wood-wind and horns. Besides these themes, we are reminded of the joyous cry of the Rhine-daughters, from the trio in the

first scene of 'The Rhinegold', when the sun comes out and flashes on the golden summit of the rock. A return to Siegfried's horn-call in an augmented version brings the excerpt to an end.

FUNERAL MARCH, 'GÖTTERDÄMMERUNG'.

The death of Siegfried takes place in the last act of 'The Twilight of the Gods'. The following description of the scene is condensed from Mr. Alfred Forman's translation of the text:—A wild valley of wood and rock by the Rhine, which flows past a steep slope in the background. The calls of hunting-horns are heard from the height, and Siegfried replies cheerily on his horn. Gunther, Hagen, and their huntsman descend from the height. The game is laid in a heap, and drinking-horns and skins of wine are brought. Siegfried sits between Hagen and Gunther, and they press closer around him as he relates the story of his life. Siegfried, it will be remembered, has drunk inadvertently of 'the cup of forgetfulness'; but now Hagen squeezes the juice of a plant into his wine, and his memory of Brynhilde gradually returns. Wotan's ravens now fly out of a thicket and go wheeling over Siegfried's head. Hagen challenges him to interpret their notes, and he springs to his feet to watch them in their flight. 'Murder they rouse in me,' cries the treacherous Hagen, and drives his spear into the hero's back. Siegfried dies with a greeting to Brynhilde upon his lips. With the advent of the ravens twilight had begun to fall. The men lift Siegfried's body on to his shield and bear it over the height. Before it enters the gloom of the forest, the moon breaks through the clouds and sheds a cold light upon the grim procession as it moves to the strains of this incomparable funeral-march.

It is doubtful if any example of elegiac music—not excepting the slow movement of the *Eroica* Symphony—equals this expression of heart-chilling grief. It is super-human threnody; the utterance of a lamentation which awes as deeply as it touches us.

The musical structure of the work is decidedly complex, since it consists of a large number of leading motives all connected with the life of Siegfried and welded with marvellous skill, so that its tissue may be said to be woven of memories of the dead hero. The following themes are employed in the order in which they are mentioned. First the detached staccato chords, *fortissimo*, succeeded by the triplets of semiquavers that send a thrill of horror through our veins—‘Siegfried’s death-blow’; the Siegmund and Sieglinde motives, in reference to the hero’s parentage; the Love themes; the motive of the Sword ‘Needful’; Siegfried’s horn-call, which has now lost its blithesome character and assumed a tragic importance; the theme of Brynhilde’s love; Alberich’s victory; and finally an allusion to ‘The Curse of the Ring’. These themes will be easily recognized by all who are at all familiar with the Ring of the Nibelungen, but even without any recognition of the leading motives the hearer cannot fail to grasp the full emotional significance of this epic.

PRELUDE AND LIEBESTOD, ‘TRISTAN UND ISOLDE’. WAGNER

‘Tristan und Isolde’ (1859) is the seventh of Wagner’s music-dramas, and marks the culminating-point in the composer’s development. In December 1854, Wagner wrote to Liszt: ‘As I have never known the true happiness of love in my life, I intend to raise a monument to this fairest of all dreams; from beginning to end it shall be saturated with love.’ This intention was fulfilled in the creation of ‘Tristan und Isolde’, ‘the most miraculous love-drama ever written by a human being’ (Catulle Mendès). This work, which celebrates the supreme union of Love and Death, is said to have been conceived under the influence of Schopenhauer. We agree with the French poet quoted above that this influence counts for comparatively little in this epic of human passion, and that there is very little philosophy of any kind in this dizzy swoon of

two lovers into the abyss of night and death. For long years the germ of this love-drama lay, ignored perhaps, in the garden of Wagner's thoughts, and when he had cleared away in the Ring much that encumbered the growth of a fresh creation, this 'simplest, but most full-blooded musical conception', as he calls it, sprang naturally into being. Like all works of strong emotional appeal it was largely moulded by the circumstances of his life. The recent publication of Wagner's letters to Mathilde Wesendonck reveals an influence which had a far more direct bearing upon the evolution of this love-drama than the perusal of *The World as Will and Idea*. The great love-duet in 'Tristan' is partly founded on 'Träume' (Dreams), one of the five poems penned by this lady, and set to music by Wagner in 1857. He calls the work 'our child of sorrows' in a letter sent with the sketches for the Second Act, written while he was occupying a cottage adjoining the Wesendonck's villa at Zürich. Later on, when his feeling for Mathilde had led to domestic complications, and Wagner had retired to Venice, his diary shows clearly enough the part which this impassioned friendship played in the making of 'Tristan und Isolde'.

The underlying idea of the Prelude itself has been defined by Wagner as expressing the unappeasable yearning for love and death. It is built upon several of the prominent themes of the drama. The principal of these is the motive (marked *Slow and suffering*) which from its duality seems to typify the lovers and their mutual passion. Next comes a motive generally known as 'The Love Glance', which occurs in the drama when Isolde and Tristan first meet on the ship. The theme of Tristan's yearning and the death-motive are also heard, and finally the theme associated with the love-potion and the declaration of their love. The music rises to the most ecstatic climax, and then gradually subsides as though in utter weariness. Love, baffled in life, seeks its ultimate fulfilment in non-existence.

WAGNER'S FINISH

At this point the Liebestod, or Death-song, sung by Isolde over the body of Tristan in the last act, is sometimes linked to the Prelude to complete it as a concert-piece. A close was written for the purpose by Wagner himself. Hans von Bülow was the first to give the Prelude as a detached item, and provisionally supplied the needful close which has occasionally misled 'programmists' into attributing Wagner's own ending to Hans von Bülow. The published 'Letters of Richard Wagner to Mathilde Wesendonck', which have thrown a flood of light upon the genesis of 'Tristan and Isolde', have also elucidated this point. On 19 December 1859, Wagner wrote from Paris to Mathilde: 'Best Birthday-child, do I arrive in time? Is to-day the very 23rd? Maybe the day is right, perhaps, but what about the present? . . . I am so poor now, my well of gifts has run quite dry . . . the only thing that would consent to occur to me was just a kind of last conclusion of my own last (?) work. . . . Listen how it came about:—You know Hans wanted to conduct the Prelude last winter, and begged me to make a close. At that time no inspiration could have come to me: it seemed so impossible that I flatly declined. Since then I have written the third act, however, and found the full close for the whole; so while drawing up a programme for a Paris concert—the particular temptation to which was my wish to get a hearing of this Tristan Prelude—it occurred to me to outline that close in advance, as a glimmering presage of redemption. Well, it has succeeded quite admirably, and to-day I send you this mysteriously tranquillizing close as the best gift I can make for your birthday. . . . Ivy and vine you will recognize in the music, especially when you hear it on the orchestra, where strings and wind alternate with each other; it will come out quite beautifully.'

PRELUDE TO ACT III, 'TRISTAN UND ISOLDE'.
WAGNER

At the end of Act II of 'Tristan und Isolde', it will be remembered that Tristan, disgraced and remorseful, courts death at the point of Melot's sword. With Act III the curtain rises upon the deserted and dilapidated courtyard of Kareol, Tristan's ancestral home in Brittany. The knight is discovered lying in a swoon upon a couch beneath the shady branches of an ancient lime-tree. He is dying of the mortal wound inflicted by Melot. The faithful Kurvenal bends anxiously over the pathetic fever-worn figure, watching patiently for his master's return to consciousness. The Prelude expresses all the gloom and anguish of the situation. It opens with a passage for the lower strings, full of boding melancholy and the awful imminence of death. This is followed by the ascending scale of thirds which expresses Tristan's hopeless yearning for Isolde. 'Bare and blank the sea,' and yet he cannot die until he has seen her once more; or, as Swinburne puts it:

I would I knew she would not come to me,
For surely she will not come; then should I,
Once knowing I should not look upon her, die.

Besides the theme of 'love-yearning', we hear the plaintive strains of the Shepherd's Song (solo for *cor anglais*), 'the old pathetic ditty' which first wakes Tristan from his mortal lethargy, recalling to his fevered brain memories of his dark and orphaned childhood; reminding him too, of the fate to which his mother predestined him—'to yearn and to die'. Out of the foregoing materials, which can be easily identified, is constructed one of the most poignant moments in this long drama of love and death.

PRELUDE, 'DIE MEISTERSINGER'. WAGNER

The scene of The Mastersingers is laid in Nuremberg, and the period is the sixteenth century, when art was becoming somewhat democratized in Germany.

The Overture contains some of the chief thematic material of the opera. It opens with (1) the massive theme of the Mastersingers, finely representative at its best of that art which 'embodied the glorification of rule and the potency of tradition'. This is followed by (2) the imposing march which accompanies the Guild of the Mastersingers and their banner, emblazoned with the image of King David, the 'sweet singer' of Israel. This theme, says Mr. W. J. Henderson, is built upon a genuine Meistersinger strain, the 'long tone' of Heinrich Müglin. Presently this subject merges into (3) the motive of the 'Artistic Brotherhood', which expresses warmth and enthusiasm, and gives place in its turn to a theme (4) which portrays the lovers, and is taken from Walther's Prize-Song. After some impassioned exposition of this 'Declaration' motive, we come unexpectedly to the theme of the Apprentices (5) a humorous, saucy parody of the formal and dignified motive of the Mastersingers. Themes 1, 2, and 4 are afterwards woven into a superb piece of counterpoint. It was probably this ingenious interlacing of the themes that provoked from a well-known German critic his diatribe upon the 'vicious polyphony and poisoned counterpoint' displayed in this Overture. Wagner's music, however, is governed by no sumptuary laws, and this wonderful medieval procession winds along in ever-increasing bravery and splendour to a truly magnificent conclusion. Solid and complex as the music is, the genius of comedy presides over the Overture, warning us not to interpret this piece of musical pageantry in too solemn and ponderous a spirit.

INTRODUCTION TO ACT III; DANCE OF THE APPRENTICES; PROCESSION OF THE MASTERS; HOMAGE TO SACHS, 'THE MASTERSINGERS'. WAGNER
The instrumental introduction to Act III of the 'Mastersingers' is in direct contrast to the humorous racket of the Second Act. Its solemnity, breadth, and tenderness are a fitting prelude to the mood in which Hans Sachs is after-

wards revealed to us, when the curtain rises upon his workshop and shows the poet-cobbler lost in sad, but resigned, reflection. Wagner has given his own explanation of this music. He says: 'The first motive, for the strings, has already been heard in the third stanza of the "Cobbler's Song" in Act II, where it depicts the bitter cry of a man resigned, and resolved to wear a brave and cheerful face before the world. Eva had understood that suppressed cry, and so poignantly did it touch her heart that she was glad to escape from this song with its simulated cheerfulness. In the Prelude to the Third Act this motive is heard and developed in order that it may die away in resignation. Immediately afterwards the horns give out, as from afar, the solemn hymn with which Hans Sachs has greeted Luther and the Reformation, by which he had won such unexampled popularity. After the first stanza the strings repeat detached phrases from the Cobbler's Song itself, very softly and slowly, as though the man, looking up from his work, had lost himself in tender and grave reflections. Then with increasing power the horns carry on the Master's hymn, with which the entire populace of Nuremberg in a mighty unison acclaim Hans Sachs, when he appears at the festival. Again we hear the first motive for the strings, which expresses so powerfully the agitation of a soul that is profoundly moved. Quieted and reconciled, it reaches to the uttermost serenity of holy and peaceful resignation.'

The Dance of the Apprentices occurs in the last scene of the opera, and no incident in the whole work is treated more picturesquely or with greater realism. The action is laid in a meadow outside the town of Nuremberg. The citizens are assembling to hear the great song competition, the winner of which is to be rewarded with the hand of Eva. A boat appears upon the river Pegnitz laden with country lasses in their smartest holiday clothes. The Apprentices try to lead the girls into the open for a dance; but the Journeymen, who also want partners, try to draw them into the background. Thus, receding and advancing,

the young people move to a valse measure, which has, however, very little in common with the ordinary valse interpolated into every operatic ballet. The half-humorous and archaic character of the first strain, and the ponderous, uncouth rhythm of the second, are obviously designed to be in keeping with the realism of the whole scene. Meanwhile the various Guilds arrive, and the worthy burghers and their wives take their places for the approaching contest. The frolics of the Apprentices are brought to an end as the Mastersingers make their entry to the strains of their characteristic and imposing themes. The climax is reached in the stately choral 'Wach' auf' with which the populace greet the appearance of their favourite—Hans Sachs.

PRELUDE, 'PARSIFAL'. WAGNER

'Parsifal', the last of Wagner's great dramatic works, bears the sub-title 'A Sacred Festival Drama', and was in a great measure the outcome of two religious dramas planned many years before 'Parsifal' was actually completed: 'Jesus of Nazareth' and 'The Victors', the hero of which was the Buddha. 'Parsifal' was performed for the first time on 26 July 1882, at Bayreuth. The basic ideas of the drama are those with which Wagner was preoccupied in almost all his works, from the composition of 'The Flying Dutchman' onward—namely, redemption by love and self-sacrifice, and the conflict between chastity and the lusts of the flesh. The Prelude lays stress upon the religious elements of the drama, being constructed upon themes associated with the solemn Love-Feast of the Knights, with which the First Act closes. These leading themes are as follows: (1) The solemn and mystical phrases which accompany the Sacramental Formula, presently succeeded by a passage (arpeggios for the strings in 4-4 time with a figure for the wood-wind in 6-4) of supernal and awe-inspiring effect, which occurs in the drama at the moment when Amfortas bends in silent prayer before the Grail and

the Hall is veiled in darkness. (2) The second theme, typifying the Grail itself, is the familiar Dresden Amen. (3) Here we have the devout melody of the Hymn of Faith which is sung by boys during the Love-Feast. Its emphatic reiteration seems to speak of ever-increasing trust and assurance. Wagner himself wrote an explanatory programme for this Prelude, in which he sums up its poetical content in three words: Love—Faith—Hope.

VERWANDLUNGSMUSIK AND CLOSING SCENE,
'PARSIFAL', ACT I. WAGNER

This music is played during a gradual change of scene which occurs in the First Act of the drama, when the old knight Gurnemanz leads Parsifal to Monsalvat. The two men appear to move towards the Temple; but, in reality, this effect is obtained by the shifting diorama of the scenery. The forest gives place to a rocky cliff. Gurnemanz and Parsifal pass through a gateway in the rocks, and we watch their descent, to soft music and the sound of bells, until presently the scene shows them in the great Hall into which, from either side, the Knights of the Grail enter in solemn procession.

Four themes are developed during this transformation scene: that of the Bells of the Grail Temple, at first heard very softly in the strings; the Dresden Amen; the motive of the Saviour's Agony and that of the Sacramental Formula. Two trumpet-calls proclaim the arrival of Gurnemanz and the future saviour of Amfortas. In the arrangement for concert use, the choruses of the Knights, youths, and boys are distributed among the various orchestral groups. When King Amfortas is borne in on a litter the theme of the Agony is heard. At the unveiling of the Grail the strains of the Sacramental Formula become prominent, with that awe-inspiring, pulsating figure for wood-wind that occurs at the moment when Amfortas bends in prayer before the cup, and darkness falls upon the assemblage. The Knights leave the

Hall to the march-like rhythm which is based upon the theme of the bells. Gurnemanz dismisses Parsifal, smitten with pity for the fate of the unhappy Amfortas. The 'pure fool' has learnt wisdom through compassion, and the theme of 'Parsifal the Knight' is given out softly on the muted horns. The scene closes with a reminiscence of the bell-motive.

KLINGSOR'S MAGIC GARDEN AND FLOWER-
MAIDENS' SCENE, 'PARSIFAL', ACT II. WAGNER

This forms part of the second scene of Act II, in which the magician Klingsor, who has worked all the evil that has befallen Amfortas and the Knights of the Grail, endeavours to lead astray the pure knight Parsifal. To bring about his evil machinations, Klingsor calls in the help of Kundry, over whom he exercises an irresistible spell. If Parsifal should pass through the ordeal of the Magic Garden unscathed, Kundry is to encompass his downfall. We first hear the eerie motive associated with Klingsor announced by the wood-wind, and followed by an emphatic delivery of the Parsifal theme by the brass. This is repeated, and an agitated, restless movement in the strings anticipates the first of the Flower-Maidens' motives. These are Klingsor's captives—sinful women, delivered over to his magic, whom he has employed to decoy the Knights to their ruin. Sometimes they appear in their own beautiful, sensuous forms, and sometimes as flowers. The first theme used in connexion with them is the lament which they sing for a former lover who has been slain by Parsifal. It is heard in the second violins with a triplet accompaniment. This is succeeded by the Parsifal motive. The Knight has entered the Garden; and presently a vigorous statement of his theme, *fortissimo*, by the wood-wind and brass is met by the melody in valse-rhythm by which the Maidens strive to allure him. The first section of the theme is allotted to the strings, the second strain being

given to the first violins and oboe. This is next elaborated with rich scoring, and, later on, the horns and 'cellos introduce a counter-subject. We then come to the theme—delivered by wood-wind—associated with Parsifal's ordeal, in which the Maidens vie with each other in their efforts to fascinate the Knight. Their wiles having proved of no avail, a tremolo in the strings leads to the motive which announces the appearance of Kundry. The remainder of the music is founded upon the valse-themes and the one which accompanied the Maidens' overtures to Parsifal.

PRELUDE TO ACT III, 'PARSIFAL'. WAGNER

The Prelude to the third Act of 'Parsifal' begins by depicting the forlorn and desolate plight into which the Brotherhood of the Grail has fallen during the long absence of Parsifal on his quest. The strings give out the slow and melancholy theme (*pianissimo espressivo*), which is succeeded by a second motive—that of Kundry, the broken and weary penitent. It will be remembered that the curtain rises upon Gurnemanz, now grown old and turned hermit, who has stepped out of his hut in the early morning of Good Friday, and is attracted by the moaning of Kundry. First we have a modified and simpler version of the 'lament of the Flower-Maidens', and then the dull groan of Kundry. Gurnemanz strives to rouse Kundry from her stupor: 'Awake, awake to Spring.' Here the orchestra announces a fresh and vigorous theme that is like a ray of sunshine in the music, which has been hitherto so dark and sad. But Kundry is stretched stark and stiff before him, and the old man has to chafe her hands and temples before she regains consciousness. She scarcely knows who is addressing her, or where she is. Fragments of preceding themes depict her confusion of mind, and she comes fully to herself with a cry and a reminiscence of the motive of the demoniac Kundry. Four bars, added by way of a concert-ending, bring the Prelude to a conclusion.

GOOD FRIDAY MAGIC MUSIC (CHARFREITAGS-
ZAUBER), 'PARSIFAL'. WAGNER

This is an arrangement for concert use of some of the music from Act III of the drama. Our imagination can easily evoke the serene, vernal atmosphere of a Good Friday morning; the 'flowery mead', the solitary hermitage, all the details of the calm, fresh scene in which the old Knight Gurnemanz meets Parsifal and, reminding him of the solemn anniversary, bids him lay aside his arms. Parsifal obeys, and Gurnemanz, recognizing him, tells him of the sorrows and spiritual starvation of the brotherhood. Parsifal, who has just returned victorious from his long probation, listens, and is overcome with pity. Then occurs the scene in which Kundry washes his feet and dries them with her hair, while Gurnemanz anoints him King of the Grail. Parsifal next baptizes Kundry and gives her the assurance of forgiveness.

The solemnity of the music is tempered by moments of pastoral grace and phrases of poignant emotion. Suffering, compassion, and atonement are the true leading motives of 'Parsifal'. The themes employed in this arrangement are as follows: (1) Parsifal the victorious knight. (2) Parsifal the 'guileless fool'. (3) The Hymn of Faith. (4) The Flowery Mead. (5) The Atonement. Themes 4 and 5 play the most important part in the structure of the piece. Reference is also made to (6) the themes of The Love-Feast and (7) The Spear and the Saviour's Agony. These themes are enumerated for custom's sake, but the dramatic quality of the music would penetrate equally profoundly without any knowledge of the motives and their arbitrary labels.

MISCELLANEOUS

EINE FAUST-OUVERTÜRE. WAGNER

This Overture was originally composed in Paris in 1840, and remodelled fifteen years later. The directors of the Paris Conservatoire put it in rehearsal, but declined to produce it on the ground that it was 'a long enigma'. Liszt performed it at Weimar in 1852, and being struck by the absence of all reference to Gretchen, he wrote to Wagner suggesting the interpolation of a melody expressive of her tender, feminine influence. Wagner replied that the Faust of his Overture was intended to be the solitary Faust, longing, cursing, and despairing, before whom the 'womanly' hovered as a mere 'figment of his desire', 'an insufficient image of his longing, demolished in his despair'. The work was planned as the first movement of a Faust Symphony, in which Gretchen would have appeared as the central figure of the second movement. 'I had my theme ready,' wrote Wagner, 'but it remained a mere theme—the matter was dropped—I wrote my "Flying Dutchman".'

The work undoubtedly reflects much of Wagner's mental condition at the time of its conception. Faust is the mouthpiece of the composer's bitterness and disenchantment during his first visit to Paris. At the same time it is not merely autobiographical, a mere *cri de cœur*. Von Bülow, who wrote an admirable analysis of the work, says: 'Its poetic content is suffering—not the personal suffering of a certain Faust, but sorrows of general human import. The hero, therefore, is not Goethe's Faust, but humanity itself.' After praising the perfect organic unity of its form, Bülow goes on to say that 'not only tonal but general emotion courses through every vein of its form. Every note is written with a poet's blood'.

The following quotation from Goethe's 'Faust'—which I take from Mr. T. E. Webb's translation—is prefixed to the score:

The God within me as his own
Claims the dominion of my soul;
He rules my spirit from a throne,
But nought without can he control!
And so existence is a load at best—
I loathe my life, and long to be at rest.

The Overture opens with an Introduction (*molto sostenuto*) containing most of the thematic germs of the Overture proper (*Allegro molto*). The gloomy theme (1) given out by the bass tuba and double-basses is a modified version of the principal subject of the *Allegro*. It strikes at once the note of 'Life-deserting Misery'. This is presently succeeded by a melody for the wood-wind (2) in which, for a while, despair seems to grow mild and plaintive, only to return to the sombre mood of the Introduction. With the Overture itself the time changes to *Molto allegro*, and the original theme (1) now appears in full, given to the first violins with an accompaniment for horns and bassoons. This is worked up to a climax, after which a connecting passage brings us to the second subject (3) heard on the flute. Referring to this soothing and tender melody, Wagner, in a letter to Liszt, says that it was suggested by these lines from Goethe's 'Faust':

A sweet, uncomprehended yearning
Drove forth my feet through woods and meadows free;
And while a thousand tears were burning,
I felt a world arise for me.

During the development which follows, this tranquil influence is never entirely lost sight of, amid the frenzy of despair and the rebellious questioning of fate which the music seems to imply. Towards the close it undoubtedly prevails, and the Overture ends in a mood, not indeed of hope, but of resigned weariness, recalling these lines of Shelley's:

Yet even now despair itself is mild,
Even as the winds and waters are;
I could lie down like a tired child,
And weep away the life of care
Which I have borne and yet must bear.

THE SIEGFRIED IDYLL. WAGNER

This exquisite *pièce d'occasion* is the outcome of a period of profound content and felicity in Wagner's life.

The score of the Siegfried Idyll is prefaced by some verses reflecting these feelings of gratitude, of which the following is a free translation:

'Twas thy high will thyself to immolate
And make a habitation for my art.
By thee in world-rid calm made consecrate,
It waxed and bloomed in silence and apart;
For us the hero-world grew animate,
Our country's past revived in mind and heart—
Till through my life rang out that glad acclaim:
'Thou has a son! Let Siegfried be his name.'
So let my art give thanks for him and thee.
What sweeter prize could Love have hoped or had?
Within our home we cherished silently
These quiet joys now voiced in music glad.
To those who showed us changeless loyalty,
Our friends and Siegfried's—all who love our lad—
Now, by thy grace, in tones shall be revealed
Our dear unspoken bliss, till now concealed.

The work was first performed as an *aubade* in front of the villa then occupied by the Wagners at Tribschen, on the Lake of Lucerne. The little band from Zurich had been carefully rehearsed by Dr. Hans Richter, who played the trumpet part, while Wagner himself conducted. The work is scored for one flute, one oboe, two clarinets, one trumpet, two horns, one bassoon, and strings. Of the five themes upon which it is based, four are drawn from the 'Siegfried' drama, and the fifth is a homely, old-fashioned German lullaby, 'Schlaf, Kindchen, schlaf'. The typical phrases from 'Siegfried' occur in the following order: (1) The Melody of Peace (Friedensmelodie), 'Ever was I, ever am I', sung by Brynhilde; (2) the 'Guardian of the World' motive; (3) 'Love's Resolve' (Liebesentschluss); (4) a triplet-figure of accompaniment from Siegfried's love-song, 'A flood of splendour is rushing o'er me'.

Combined with these (5) the cradle-song is easily recognizable.

HULDIGUNGSMARSCH (MARCH OF HOMAGE).

WAGNER

The year 1861 saw the failure of 'Tannhäuser' in Paris, and by 1862 Wagner's pecuniary position was at its worst. 'Tristan und Isolde' was pronounced utterly impracticable for the stage, and there seemed no future for 'The Mastersingers'. Burdened with debt and pursued by creditors, Wagner resolved to take refuge in Russia, where Berlioz had also gone to repair his fortunes a few years earlier. It was in this darkest hour that the 'kingly friend' held up the lamp of hope to the musician. As Crown Prince—when at the age of fifteen he first heard 'Lohengrin'—Ludwig of Bavaria had conceived a romantic enthusiasm for Wagner. His first act on ascending the throne was to invite the master to Munich, there to carry on his work in the sunny atmosphere of royal protection. Wagner, when he planned the 'Nibelungen-Ring', had declared that only a monarch could make the realization of his dreams possible. The King—dreamt of, invoked, but scarcely expected—had come at last. A veritable King of fairylore; a beautiful and impulsive youth of eighteen who gave all and exacted nothing in return for his favours.

In the summer of 1864 these two retired to enjoy their ecstatic friendship and transcendent dreams of a future art in the congenial surroundings of Ludwig's lovely seat on Lake Starnberg. Here, in the full flush of his gratitude and newfound ease of life, Wagner composed the Huldigungsmarsch in honour of his patron.

The March was originally scored for a military band, the concert-room version having been begun by Wagner and eventually carried out by Raff. It was played on the occasion of the laying of the foundation stone of the new opera house at Bayreuth in May 1872. The thematic material from which the March is constructed consists of

an introductory section; a fanfare of some length in the brass; a broad and inspiriting theme which is really the principal subject. Here, as in the *Kaisermarsch*, Wagner departs from the conventional march form. The customary *Trio* is lacking, and the piece is worked out like a symphonic poem.

KAISERMARSCH. WAGNER

This March was composed to celebrate the German victories of 1870 and the election of King William of Prussia as Emperor of Germany. When the victorious army returned home, Wagner tells us that he made private inquiries in Berlin whether he might be permitted to provide some piece of solemn music in honour of those who had fallen in the war. This offer was declined, on the grounds that it was undesirable to awaken 'painful impressions'. Wagner then suggested something of a more jubilant character—a march with a choral close—but his services were again rejected. 'Consequently I arranged my *Kaisermarsch* for the concert-hall,' he says, 'for which let it be adapted as well as may be.' If Wagner's suggestion was not too courteously received by the court circle, neither was his now popular march made welcome by the critics. 'Barbaric uncouthness', 'all conceivable noises', 'an insult to the civilized world', are some of the flowers of speech culled from contemporary criticism. Pohl, however, was one of the exceptions, and wrote the following elucidation of its poetic intention, which is worth quoting in spite of its Chauvinistic tendency: 'Encased in a coat of mail, prepared for battle, the Emperor marches past with his renowned generals; the people crowd around him enthusiastically; swords glitter: "A stronghold sure" (Luther's Hymn) is the war-cry, which rises above all the din of battle, and in the folk-song "Hail, hail the Kaiser!" the song of triumph reaches its climax. This is genuine *German* music.'

The *Kaisermarsch* is entirely lacking in those moods of

subjective sentiment and personal loyalty that underlie the imposing regality of the Huldigungsmarsch. It is vigorous, stately, and massive throughout. When the music lays aside its pompous and martial character, it is only to assume a religious solemnity. The March is built upon three themes, developed contrapuntally with lavish invention and skill. First comes a stirring and majestic national hymn, 'Heil, heil dem Kaiser!' with a fuller statement of which the work is also brought to a conclusion. Wagner supplied words to this tune, originally intending it to be sung by the soldiers as they marched past the Emperor, or in the concert-hall by the entire audience. The second subject, broad and resolute in style, is given out by the wood-wind over a ground-bass, after which we recognize the familiar melody of Luther's Hymn, 'A stronghold sure'. As the work continues, its structure grows increasingly complex, its orchestration more and more brilliant, until it becomes the ultimate and unsurpassable expression of triumphant thanksgiving.

GROSSER FESTMARSCH IN G. WAGNER

This March was commissioned for the Philadelphia Centennial Celebration of the American Declaration of Independence in 1876, the composer receiving £1,000 for the work. It bears the following quotation from Goethe:

They only life and liberty deserve
Who fight to win them, day by day.

Although the March lacks the inspiration derived from patriotic sentiment, or personal affection, which form the bases of the Kaisermarsch and the Huldigungsmarsch, and must be regarded as music made to order, yet it is not altogether lacking in vigour and swing. The March is built on three main themes which will be easily recognized. The first is foreshadowed in four introductory bars, and is then heard in the wood-wind and strings. A descending phrase in alternate quavers and semiquavers for horns,

bassoons, and lower strings introduces the second theme, which is given out by the whole orchestra, the effect being enhanced by scale-passages for piccolo and first violins. A third subject, of the nature of a fanfare, announced by the brass, completes the thematic material.

DREAMS (A STUDY FOR 'TRISTAN UND ISOLDE').
WAGNER

This, in its original form, is one of a set of five songs (the words by Mathilde Wesendonck) which Wagner wrote in 1857. Of this song-cycle, 'Träume' and 'Im Treibhaus' (In the Hothouse) were published in 1862 as 'Studies for "Tristan und Isolde"'. It seems, however, to have been by accident rather than by design that this melody became an integral part of the love-scene in the second act of 'Tristan'. A year after the song had been written, while Wagner was at work upon his opera in Venice, a passage from 'Träume' recurred constantly to his mind, and he used the first melody of the song as the theme of the love-music. 'Those who are severe', he wrote to Frau Wesendonck, 'will discover something reminiscent in it. It is haunted by the spirits of "Dreams".' Later on, in 1861, he wrote to her again: 'I have found the pencilled page from which I worked out the night scene. . . . This song pleased me better than the noble scene itself. . . . It is more beautiful than anything I have done. My innermost being quivers when I hear it.'

The orchestral arrangement is by Sir Henry J. Wood.

ALBUMBLATT FOR SOLO VIOLIN AND ORCHESTRA.
WAGNER

Besides the Album Sonata for Piano which Wagner composed for Frau Mathilde Wesendonck in 1853, he wrote three Albumblätter, two of which date from his visit to Paris in 1859-61, while the third is believed to have been written in 1862 when the musician was staying with Dr. Schott, the publisher of 'Die Meistersinger'. The piece

included in this volume is the first of the three, originally in C major, and dedicated to Princess Metternich. It was not published until 1871. The arrangement for violin was made by Professor Wilhelmj.

A short prelude for orchestra ushers in the principal subject *Dolce con espressione* announced by the solo-violin, and restated first by the violins an octave lower, and afterwards by the 'cellos, the soloist being occupied with decorative phrases. The horns deal next with a fragment of the subject, the strings accompanying with a fresh figure, the solo instrument having arpeggio passages. The melody is repeated by the solo instrument, and carried on by horns and 'cellos. A climax is built up, after which the piece ends with a *Coda* based on the initial bars of the theme.

SYMPHONIC POEMS AND
FANTASIAS

SYMPHONIC POEMS AND FANTASIAS

IN THE STEPPES OF CENTRAL ASIA. BORODIN

(Dedicated to Franz Liszt.)

Borodin wrote this Sketch in 1880. It was originally intended to illustrate one of a series of historical *tableaux vivants* to be given in honour of the twenty-fifth anniversary of the accession of the Emperor Alexander II. It soon became immensely popular on the Continent. The composer appended the following short programme to the score:

‘Amid the silence of the sandy steppes of Central Asia are heard for the first time the strains of a peaceful Russian song. From the distance come sounds of horses and camels approaching nearer, and also the strange melancholy strains of an Eastern melody. A caravan is crossing the vast desert escorted by Russian soldiers. Confident and fearless they continue their long journey safeguarded by Russian arms. The caravan recedes further and further into the distance. The song of the Russians mingles with that of the orientals in a common harmony, until both are gradually lost upon the plain.’

The Russian song is heard first from the clarinet and then from the first horn, over a high harmonic pedal for violins. The Eastern melody is given to *cor anglais* above a tramping *pizzicato* accompaniment for violas and ’cellos. The music by degrees becomes louder, and when the basses begin their heavier octave figure of accompaniment, we say, like Liszt: ‘Here they come, your famous camels!’ By and by both themes are cleverly combined, and the music gradually dies away, being lost altogether in a faint reminiscence of the Russian air from the flute.

SYMPHONIC POEM, 'LES ÉOLIDES'. CESAR FRANCK
This Symphonic Poem by the composer of 'The Beatitudes', 'Redemption', 'Psyche', the Symphony in D minor—and other beautiful and enduring works—was written in 1876, when it made a passing appearance in the programmes of Lamoureux's concerts at the Porte Saint-Martin, but failed to make any impression on the public. It is based upon a poem of the same title by Leconte de Lisle,¹ which is addressed to the Breezes, daughters of Æolus, and describes the flight of these 'cool messengers' over the Southern lands; caressing with 'capricious kisses' mountains and plains; absorbing the honey-perfumes of Hymettus; sighing love upon the lips of Theocritus; secretly allied to the sweet flute of Virgil and the Sicilian reeds. The poem consists of twenty four-line stanzas, alternating short and long metres.

The scoring is for flutes, oboes, clarinets, bassoons, horns, trumpets, kettledrums, cymbals, harp, and strings. The work opens *Allegretto vivo*, 3-8, with very soft sustained chords for strings, during which the clarinet gives out the opening phrase of the approaching subject, echoed immediately by oboe. There is some development of this, and a repetition of the sustained chords, by way of pre-ludial matter before the first theme enters *dolce grazioso* in the violins, and is promptly repeated by the violas and 'cellos in octaves, with imitations for flute and clarinet. A second strain, *dolcissimo molto espressivo*, is also given by first violins. The music, with its lightly rising and falling of *crescendo* and *diminuendo* effects, suggests the floating breezes of springtide, skimming the crystal waters like a swift flight of swallows. Soon afterwards, the wood-wind are busy with a flying figure of semiquavers (already hinted at in the introduction) which is answered by inversion. After some elaboration of this phrase, and the repeti-

¹ See *Poèmes Antiques*, Leconte de Lisle. Alphonse Lemerre, Paris, 1874.

tion of the sustained chords, now accompanied by arpeggios for harp and violas, the clarinet announces a plaintive melody, during which the strings are occupied with the staccato semiquaver figure mentioned above. The melody is restated in another key by the first violins and 'cellos, the semiquavers returning to the wood-wind. An inversion of the last phrase of the clarinet solo is now heard from the bassoons. The oboe next introduces another strain of the melody, which is repeated *espressivo* by other instruments. A *crescendo* and *fortissimo* restatement of the first subject soon follows. The atmosphere gradually becomes more impassioned, and the subject is heard *fortissimo*, in C major, making way for tempestuous passages in the strings that alternate with fragments of familiar thematic material. To this succeeds a calm, and 'cellos and violas are heard giving the clarinet solo. The remainder of the work is occupied with developments of the foregoing materials, and the subjects being well defined and clearly treated there is no difficulty in following them. The close is very peaceful, being effected by echoing the final phrase of the clarinet theme, and is in keeping with the last stanza of 'Les Éolides', in which the poet bids the 'breezes of the months divine, return again; And, as ye pass, pour from your golden urns Repose, and love, and grace, and harmony, On us below'.

SYMPHONIC POEM FOR PIANOFORTE AND ORCHESTRA, 'LES DJINNS'. CÉSAR FRANCK

The word 'Djinn', or 'Jinn', signifies in the Arabian and Mahomedan myths good or evil genii, supposed to be the children of fire, and able to assume new forms at will. The popular imagination sees them more often in a sinister than in a beneficent light. This Symphonic Poem is an illustration of some wonderful verses by Victor Hugo (No. 28 in his volume entitled 'Les Orientales') which describe the flight of the Djinns over an Eastern city in

the dead of night. To this poem is prefixed a few lines from Dante:

And as the cranes that sing their wild lament
Wing through the air in long-drawn, dwindling lines,
Even so did I behold the moaning shades
Borne onward by the forces of the storm.

The versification of Hugo's poem is a veritable *tour de force*. Beginning in short lines, as seen below:

Murs, ville
Et port,
Asile
De mort

it swells gradually in each stanza to longer and more forcible measures, reaches a climax in the verse that describes the uncanny tempest at its height, and dies down again to a *pianissimo* effect—

Tout passe.
L'espace
Efface
Le bruit.

Thus the eye, as well as the ear, follows the flight of the storm-fiends from their first apparition on the horizon to their final effacement in the darkness of night.

César Franck observes this kind of tidal development of sonority in his musical picture. The work begins *Allegro molto* with some prefatory bars in which the wood-wind and 'cellos have sustained *pianissimo* harmonies, the rest of the strings playing detached *pizzicato* chords. The stillness of night and the slumbering plain whereon 'a faint sound is born' are suggested in these opening bars. At the thirteenth bar the strings and wind introduce a lugubrious melody. It is the 'breath of night', like the low belling of a frightened hound, or the moan of a soul 'pursued by a flame'. Presently the bassoon, as from afar, gives out the principal theme, which is repeated *molto crescendo*, but still in the distance, by the clarinet and third bassoon. After some development of this the first violins announce

a new subject *molto marcato*, which is gradually worked up to a *fortissimo*. The piano now enters with some showy passages and then proceeds to state a sombre theme, characterized by a triplet-figure. This is fully discussed, as well as a fragment from the principal theme. A piano solo which seems to express foreboding and disquietude of spirit leads to a resumption of the introductory and principal subjects. A fresh subject appears eventually in the pianoforte part, and a bold octave-passages brings us back to the sombre theme with its triplet-figure, now thundered out *fortissimo* by the piano, accompanied by loud chords from the full orchestra. The reiterated figure of accompaniment for the flute, while the piano is busy with arpeggio passages, seems to be suggested by the lines: 'The sound draws near; echo repeats it. 'Tis like the bell of a convent accursed.' The principal theme is now restated with the utmost vigour by the brass against an agitated tremolo for strings, the wood-wind having ascending passages like the wailing of the wind. A great climax leads to a change of time (3-4) and key. The trombones launch forth a fresh theme *fff* in octaves. The 'terror of tempest' has attained cyclonic proportions. When this excitement has subsided the piano has an expressive solo, accompanied by muted strings, which may possibly be meant as an illustration of certain lines beginning: 'Prophet, if thy hand shall save me From these impure fiends of night, I will prostrate my shaven head Before thy sacred censers.' The music grows quieter from this point. A good deal of the foregoing thematic material is resumed, and presently we reach a *Coda* derived chiefly from the opening theme. The poem dies away in florid passages for the piano against chords marked *ppp* in the strings.

KAMARINSKAYA (ORCHESTRAL FANTASIA).

GLINKA (1804-57)

Glinka, in his autobiography, writes of 'Kamarinskaya' as follows: 'In the autumn of 1848, cholera broke out in

Warsaw' (where he was then staying). 'I remained indoors and began to compose songs: "When thy loved voice I hear" (Lermontov) and Poushkin's "Loving cup", which I dedicated to Veuve Cliquot. . . . About the same time I chanced to find among the "wedding" folk-songs one called "Over the hills, the high hills", which I had heard in the country, and the dance "Kamarinskaya", which everybody knows. They suddenly awoke my inspiration, and, instead of composing the piece for the piano, as I first intended, I wrote it for orchestra under the title "Wedding Song and Dance". I can honestly say that I was guided in the composition of the work solely by my inward musical feelings, never giving a thought to what takes place at rustic weddings, nor to the revels of our orthodox people, nor to the belated drunkards who go knocking at the doors of the huts to be let in. . . . Nevertheless a critic assures me that at the rehearsal of "Kamarinskaya" the Emperor told him that in the last section of the work (where the first horn holds a pedal on F sharp, and then the trumpet on C) there was a realistic representation of the tipsy peasants hammering on their cottage doors. This idea seemed to me vastly amusing, as it would never have occurred to me in my life.' Whether intentionally or not, Glinka has certainly put into his music much of the wild spirit of a rustic merrymaking. The words of the so-called 'Wedding-songs' of the peasantry are not precisely decorous epithalamia, and the dances are decidedly orgiastic in character. The Introduction (*Moderato con energico*) leads to exposition of the song-theme at the eleventh bar. This is repeated, combined with a counter-melody. From the time the dance-theme ('Kamarinskaya') makes its appearance in the first violins the music grows more and more exciting, and the pace increases. It is really rather difficult to keep our feet still when 'Kamarinskaya' goes its wild way, gaining in contrapuntal ingenuity and brilliancy of scoring until it flashes out in the sparkling *Coda*, rushed through at a terrific speed, in the style of a *gopak*.

The work now appears in a new edition revised and corrected by Rimsky Korsakov and Glazounov.

SYMPHONIC POEM, 'WITH THE WILD GEESE'.

HAMILTON HARTY

The 'Wild Geese' was the name given by the Irish to the exiles who gave their swords to France before and after the Battle of Aughrim and the surrender of Limerick in 1691. At the Battle of Fontenoy, in 1745, the Irish regiments distinguished themselves greatly, though a third of their number perished. After the battle, the Irish say that the dead arose from the field and sailed home all through the night to their beloved country. This composition is based on two poems by Emily Lawless (from 'With the Wild Geese').

The work falls into the following chief sections : an introductory *Lento*, in which the exiles bid farewell to Ireland; *Allegro deciso* depicting their devil-may-care life abroad as the 'Irish Brigade'; a *Meno mosso, tranquillo* leading to *Non troppo lento (quasi un Notturmo)* descriptive of the bivouac before the battle of Fontenoy and the exiles' dream of their native land (melody for violas and oboes); an interlude which is a call to arms ('Hark! yonder through the darkness one distant rat-tat-tat') and suggests the battle, but makes no attempt to give a realistic picture of it; lastly there is a concluding section which reflects the sentiments of the second poem and evokes a vision of the coast of Clare in the quiet of the dawn, the homing spirits, 'the Wild Geese', sweeping swiftly over the water 'to Clare from Fontenoy'. In the final *Molto con brio* the music reverts to the martial mood and ends in a powerful climax.

SYMPHONIC POEM NO. 3, IN C MAJOR,
'LES PRÉLUDES'. LISZT

1. *Andante*. 2. *Andante maestoso*. 3. *Allegro ma non troppo*. 4. *Allegro tempestuoso*. 5. *Allegretto pastorale*. 6. *Allegro marziale animato*.

Liszt's biographer, L. Ramann, describes in her book, 'Franz Liszt, Artist and Man', the point of departure in the composer's career which led to the invention of a new symphonic form better adapted to the expression of poetry in music than the classical symphony, and consequently to the invention of a new designation—that of *Symphonic Poem*. It was during Liszt's sojourn in Paris, 1830-5, that he heard Victor Hugo read his own poem, 'Ce qu'on entend sur la Montagne'. So potent was its suggestion that Liszt brooded for years upon the possibility of reproducing it in a suitable musical form. It was not until after he had settled in Weimar in 1847 that he actually carried out his long-cherished plan, and Victor Hugo's verses were used as the basis for the first of that series of twelve *Symphonic Poems* which have so powerfully affected the whole development of modern music. Since then the art has enormously enlarged its sphere of expression, and is daily increasing its capacity to suggest, and even to represent, external things in a wholly satisfactory way. From the poetic symbolism of Liszt, however, to the realism of Richard Strauss is a far cry. Liszt, unlike Berlioz and many of the Russians who followed in his steps, was not greatly concerned in keeping faithfully to every detail of a concrete programme. His procedure has been well described by Mr. Ernest Newman in his essay on programme-music ('Musical Studies'): 'Instead of trying to tell us in music precisely what the poet had already told us in verse, Liszt re-thinks in music what the poet has already said, and gives it out to us as something born of musical feeling itself.' I need hardly remind my readers that the chief deviations which Liszt made from the accepted form of the sym-

phony were the disuse of the recapitulation section, which enforces the return of the various subjects in due order; and also the metamorphosis of the themes.

'Les Préludes' was begun at Marseilles in 1845, and completed at Weimar in 1850, where it received its first performance about four years later. The score is prefaced by the appended quotation from Lamartine's *Méditations Poétiques*, which I give in a free translation:—

'What is our life but a series of Preludes to that unknown song of which death strikes the first solemn note? Love is the magic dawn of every existence; but where is the life in which the first enjoyment of bliss is not dispelled by some tempest; its illusions scattered as by some fatal breath; its altar consumed as by a thunderbolt? What soul, thus cruelly hurt, but seeks to repose with its memories in the sweet calm of a pastoral life? Yet no man is content to resign himself for long to the mild, beneficent charms of Nature, and when the trumpet gives the alarm he hastens to the post of danger, on whatever field he may be called to fight, so that once more he may find in action full consciousness of himself and the possession of all his powers.'

The Symphonic Poem 'Les Préludes' is in one movement without a break, but the indications of *tempo* quoted from the score will be found to conform to the various emotional phases of the programme given above.

The Introduction (*Andante*) starts with the delivery of the first subject by the strings, answered by a phrase for the flutes. This is succeeded by the first metamorphosis, *Andante maestoso*, thundered out by the trombones and basses. After this comes a third melody, suave and *cantabile*, for second violins and 'cellos. The true second subject, in E major, is heard in the horns and muted violas against arpeggios for violins and harp. It is clearly associated with the 'magic dawn' of Love. This theme is passed on to the wood-wind and gradually worked up to a passionate climax.

The development commences with the opening figure of the first subject (*Allegro ma non troppo*), followed by a chromatic passage which depicts the tempest. This dies down to make way for the return of the third metamorphosis of the principal subject, which now appears in the oboes. A change of key to A major ushers in the *Allegretto pastorale* in 6-8 time. This consists of a new theme of a quiet, idyllic character given out by the horn and woodwind, which, after full development, conducts to a return of the love-motive. Presently the pastoral melody is heard accompanying the love-theme as a counter-subject. The latter is again worked up to a full and triumphant climax, after which we reach the last section of the work, *Allegro marziale animato*, in C major. This is based upon the third metamorphosis of the first subject, but its suave, *cantabile* nature is now completely changed to a stirring march-rhythm, against scale-passages which rush up and down in the violins. This is very brilliantly treated, and at the height of a great *fortissimo* the love-theme is worked into the march. The music reaches its fullest sonority and most dazzling orchestral colour with the return of the first modification of the principal theme (*Andante maestoso*) accompanied in much the same way as at its first statement.

SYMPHONIC POEM NO. 4, 'ORPHEUS'. LISZT

In his preface to this Symphonic Poem Liszt reveals the sources from which he derived his inspiration. He had occasion to conduct Gluck's 'Orpheus', and during the rehearsals his imagination was inflamed by the most poetic of all the Greek myths. He recalled, too, the memory of an Etruscan vase in the Louvre, on which was represented the figure of Orpheus playing upon his lyre. He beheld in fancy the minstrel, surrounded by the wild beasts of the forest, listening entranced to his heavenly harmonies; 'men's brutal instincts are silenced; the very stones are softened; hearts, harder perhaps than the stones, are melted to burning, but grudging, tears; the singing birds,

the murmuring waterfalls, suspend their melodies; laughter and pleasure are hushed at these sweet sounds, which reveal to humanity the beneficent power of Art; its glory and civilizing influence. . . . Orpheus mourns Eurydice—Eurydice the symbol of the Ideal, engulfed by evil and woe. He may rescue her from the monsters of Erebus, may bring her up from out the Cimmerian darkness—but alas! he cannot keep her on this earth. . . . Could I formulate my thoughts completely, I would endeavour to interpret the serenely civilizing character of the music which radiates from every work of art . . . enveloping the whole world in a transparent veil of ineffable and mysterious harmony.'

The Poem opens with long-drawn notes for the horns, while the harp gives out a series of delicate *arpeggios*. This short introduction may be the prelude to the song of Orpheus; or it may represent, still more symbolically, the void on earth before the advent of Art. With a change of time (*un poco più di moto*) the principal melody—the song itself—is ushered in by horns and violoncellos. This is repeated by the oboes and developed at considerable length. Broken chords and *arpeggios* for harps form a prominent feature of the accompaniment throughout. After a *ritardando* we reach a new section marked *Lento*. Some expressive passages for *cor anglais* and oboe are accompanied by the harps and a triplet-figure, *pizzicato*, for strings. Presently we come to a solo for violin. This material is now very fully developed, and works up *sempre un poco accelerando* to a fine climax (*Andante con moto*), symbolizing the triumph of Art over the instincts of ferocity and sensuality which linger in human nature. The loud figures in the bass—all the stupid, cruel, retrograde forces in the world—are conquered by the entrancing melody which flows like light from the lyre of Orpheus. The old story is perpetually renewed. Liszt, like the hero of 'Ein Heldenleben'—like all creative artists from Orpheus onward—had his enemies, and compelled them to silence

and respect. The *Coda* is based upon the theme of the violin solo, now transferred to the *cor anglais*, and the work dies away very softly, as though it were in truth enveloped in 'a veil of mysterious harmony'.

TONE POEM, 'GREY GALLOWAY' (BORDER BALLAD, NO. 3). J. B. MCEWEN

This work was produced at a Philharmonic Concert in February 1909. It reflects the romantic beauty of this south-western District of Scotland, which under the name of Galloway includes part of Ayrshire, with Wigtownshire and Kirkcudbrightshire, and embraces a great variety of scenery; sometimes stern and desolate; sometimes rich and pleasing. The opening theme (*Andante molto marcato*) seems to be inspired by the former aspect of nature. Rugged and strongly emphasized, it is given out by the strings, and accompanied by detached chords for brass and harps. After some development a second melody is introduced by the 'cellos, against sustained notes for wood-wind, the upper strings having light semiquaver figures of accompaniment. A contrasting section follows (*Molto tranquillo*), the first pastoral subject of which is assigned to solo oboe. The second subject is heard from solo 'cello, *cor anglais*, and horns. The *Finale* opens *Molto vivace* with a vigorous theme, to which succeeds a gentler subject for wood-wind. A climax is built up, at the height of which the brass gives out the initial theme with great emphasis, and with a *Molto ritornando* the work comes to an end.

FANTASIA FOR ORCHESTRA, 'UNE NUIT SUR LE MONT CHAUVE'. MOUSSORGSKY

The full title of this work was originally 'The Eve of St. John on the bare Mountain', but for shortness' sake we find Moussorgsky speaking of it simply as 'The Witches'. It was composed about 1867, and retouched several times before it appeared in its present form, orchestrated by

Rimsky-Korsakov. It is frankly descriptive music of a vigorous and imaginative kind. The idea of the work may owe something to Berlioz and Liszt, but its treatment is wholly national, and its chief interest lies in the quality of its pictorial themes and its rhythmic characteristics. Hearing it, we do well to keep in mind the fact that it was written in 1867, when this sort of music was still new to the Russians.

The Fantasia is based on the following programme. 'Subterranean noises and unearthly voices. Apparition of the spirits of darkness and of the black god (Chernobog). His glorification and the black mass. Witches' revel. At the maddest moment the bell of the little village church is heard in the distance, and the spirits of darkness disperse. Dawn.' The work consists of a long *Allegro feroce*, merging at the end into a brief slow movement of more tranquil character. The violins start a running figure of accompaniment, the wood-wind and violas presently introducing a motive which rushes up and down like wings in flight. Over a *staccato* chord-figure a sinister octave passage is heard from bassoons and brass. After some repetition of this material, an important syncopated theme makes its appearance in the oboes and horns. This is developed at length and leads to a fierce climax. A new rhythmic figure is eventually given out by muted violins, and its persistent whirring is heard against long-drawn notes in the wood-wind. The return of the syncopated theme brings us to a transitional passage (*Pesante*) for full orchestra preparatory to the recapitulation. Some new arabesque passages are now added to the original material. At the climax of the recapitulation a rapid descending passage seems to indicate the departure of the evil spirits, and the church-bells are heard accompanied by a chord held by oboe, clarinets, and bassoon. The coming of dawn is depicted by serene passages for violin and rising arpeggios for harp, the wind sustaining the harmonies. Towards the end a snatch of pastoral melody is sung by clarinet, answered by flute.

The work is dedicated to the eminent Russian scholar and critic, Vladimir Stassov.

SYMPHONIC POEM, 'THE ISLAND OF THE DEAD'
(OP. 29). S. RACHMANINOV

The painter Arnold Böcklin, whose masterpiece inspired this musical work, was born at Bâle in Switzerland in 1872, and died in 1895, at San Domenico, near Fiesole. He worked in Düsseldorf, Antwerp, Brussels, and Munich. Germany usually claims him for her own, but few modern painters show traces of so many and divers influences as Böcklin. Flemish and Italian ideals blend in his pictures, and to the old German school of Dürer's time he owes perhaps a certain *macabre* tendency which moves side by side with his full-blooded joy in life.

There are five *replicas* of 'The Island of the Dead' which represents a ruined temple carved on a beetling rock, rising from a still, dark sea. The water laps around a flight of marble steps leading to a path that is soon lost in the funereal shade of a group of solemn cypress-tress. A boat is approaching the island, bearing to its last resting-place a tall white-shrouded figure standing in the bows. This picture—could it be reproduced—would be the best explanation of the music, which on the whole keeps strictly within the limits of the painter's vision.

Rachmaninov rarely composes to an avowed programme, yet when he does so he is usually—as in the present instance—interesting and sympathetic. If he does not here bring us a supreme message of trust and confidence, it is perhaps the fault of Böcklin's picture, which, while it is an impressive, elegiac poem, lacks any suggestion that his Island of the Dead may be only a halting-point on the soul's journey to 'the realm and home of Life'. The same may be said of Rachmaninov's music; if it holds nothing of Tchaikovsky's wild protest against the indignity of physical death, neither does it open vistas of 'sanctuaries inaccessible to fear'.

The work falls into three sections: *Lento* 5-8 in A minor; *Espressivo* E flat major 3-4; and an abbreviated recapitulation in the minor key. The opening *Lento* starts with a pedal-point on the tonic over which the strings and harp have a *legato* figure of five quavers. The strings are muted and the atmosphere is very still, although the moving figure suggests the gliding of the ferry-boat towards its dark goal. There is also a persistent and ominous drum-figure. When the chord of D minor is reached (still on the pedal-point A), the first horn gives out a short theme which assumes some importance in the development of the movement. Presently chromatic passages run shuddering through the music like the sighing of the wind in the cypresses, or the last low-breathed sighs of farewell. On coming to the key of C major the violins have a new subject in the high registers, wan and ethereal, over the moving quaver figure in the muted strings, and imitated in the fifth bar by *cor anglais*. Next we come to a melody for 'cellos, doubled occasionally by horn, marked *Un poco più vivo*, and from this point onwards the music grows more urgent and works up steadily to a great climax during which a syncopated phrase is heard *fortissimo* from the horns. The force and stress gradually give place to a *tranquillo* movement (3-4) in which the first violins have a new wailing, syncopated figure on a dominant pedal. The middle section introduces fresh thematic material in the form of a subject for violins, flute, and first clarinet, reinforced by the 'cellos on its repetition. On this theme another climax is gradually built up by means of contrapuntal developments; at its zenith there is a return to the original key, after which the horn enters with the initial subject of the work, preparing the way for the recapitulation. This is very much compressed, and, with the exception of a few bars, is wholly on the tonic pedal point, transferred from group to group of the orchestra. At the close violas, harps, basses, and drums are the only moving figures left in the picture.

SYMPHONIC POEM, 'DANSE MACABRE' (OP. 40).
SAINT-SAËNS

This work dates from 1874, and was inspired by a poem by Dr. Henri Cazalis (Jean Lahor), the following being a free translation of the lines appended to the score:

Zig and Zig and Zig—hark! Death beats a measure,
Drums on a tomb with heels hard and thin.

Death plays at midnight a dance for his pleasure—

Zig and Zig and Zig—on his old violin.

What are those moans from the lindens betiding?

Dark is the night, and the wind bloweth keen.

Skeletons pallid come out of their hiding

To dance in their shrouds over tombstone and green.

Zig and Zig and Zig—how they jostle each other!

List to the rattling of bones as they dance!

* * * * *

But hush! In a twinkling the dancing is over,

Each strives to be foremost—the cock he hath crowed.

* * * * *

The composer includes a xylophone in his scoring, and secures a weird effect by directing that the E string of the solo violin be tuned a semitone lower. In the introduction Death is heard tuning up his fiddle, while the ghostly midnight hour is proclaimed by twelve strokes played upon the harp, or *pianissimo* on a gong. After this we come to the first valse-theme. The flutes have a fantastic, shadowy figure, and the solo-violin a sustained wailing melody. The spectral crowd gathers; the wind sighs through the harp-strings, and the dry, hollow sound of the xylophone realistically depicts the movements of the grisly dancers. The music bristles with clever and grotesque effects. When the dance reaches its climax the two themes are combined. Shortly afterwards the oboe imitates the crowing of a cock and the revellers disperse in haste. The music dies away, and Death gives out one recitative-like phrase upon his fiddle which also fades in the soft tremolos of the flute. There is a last allusion to the rhythm of the dance-theme, and the piece ends *pianissimo* with two chords for wood-wind and strings *pizzicato*.

SYMPHONIC POEM, 'LE ROUET D'OMPHALE'
(OP. 35). SAINT-SAËNS

In a note affixed to the score of this work the composer warns us not to accept its programme in too literal a sense. In selecting the legend of Hercules, enslaved by the Lydian Queen and set to fulfil effeminate duties, he employs it merely to illustrate the eternal seductiveness of woman; the triumphant struggle of weakness against strength. The spinning-wheel is only a pretext—a peg whereon hangs the rhythmic movement and general style of the piece. An arpeggio figure, alternating between the flute and the violins, soon leads to an orchestral illustration of the whirr of the wheel, to which is superadded a graceful theme in varied rhythms, of which the most original is the syncopated version, with its languorous accent. A broad melody in the basses, repeated in different melodic progressions, the instrumentation becoming each time more powerful and highly coloured, expresses the anguish of the hero, who cannot free himself from the wiles of Omphale, and the same phrase in another rhythm becomes the lively derision which the coquettish queen expends upon her lover's fruitless efforts to get free. The principal theme now reappears, still in a skipping measure; then the orchestra sinks to a *pianissimo*, and the opening arpeggio figure dies away with the movement of the wheel on the highest notes of the flutes and violins. 'No analysis', says M. Servières, 'can express the charm, freshness, suppleness, and variety of the orchestration, almost always kept within the limits of light colours and crystalline sonorities.'

SYMPHONIC POEM, 'PHAËTON' (OP. 39). SAINT-SAËNS

Saint-Saëns took up the idea of the 'symphonic poem' where Liszt and Berlioz had left it—consequently he was in a position to show a still firmer front to artistic prejudice, to false fears of belittling the dignity of the art, and to the idea of degrading it by bringing it into closer contact with

the concrete elements of life. His utterances on the vexed question of programme-music have the clear ring of good sense. 'Is the music good or bad in itself? All depends upon this. Whether it has a programme or not will make it neither better nor worse. . . . Descriptive music is interesting even if we are not acquainted with its subject. But its charm is still greater when, added to the purely musical pleasure, is added that of the imagination following *unhesitatingly* a definite path. . . . In this way all the faculties of the soul are brought into play and centred on one goal. . . . I see distinctly all the gain to the art of music but I cannot see what is lost by it.'

'Phaëton' takes its place between 'Le Rouet d'Omphale', Op. 35, and the 'Danse Macabre', Op. 40. It was first heard in public at one of the Concerts-Colonne, Paris, December 1873. The story of Phaëton, the son of Apollo, who implored his father to permit him to guide the chariot of the sun for a single day, and who, proving himself incapable, was hurled headlong from the skies into the river Po by a thunderbolt launched by the irate Jupiter, is too familiar to need repetition in detail. Saint-Saëns undoubtedly sees in the story a symbolism and an underlying principle which ennobles it as a subject for musical illustration. 'Phaëton' is the poem of ineffectual pride. M. Baumann says: 'Saint-Saëns, in representing a symbol of revolt and chaos, exalts at the same time the grandeur of rule and order; together with the unbridled flight of the chariot, he maintains the unswerving directness of a force which has been set in motion for eternity.'

A brief, but arresting, introduction precedes the entry of the first theme, which depicts the regular, rhythmic gallop of the Steeds of Day. Some such tangible rhythmical idea we find as a basis in most of Saint-Saëns's symphonic poems—the murmur of the spinning-wheel in 'Le Rouet d'Omphale', or the dry click-clack of the bones imitated on the xylophone in the 'Danse Macabre'. Presently the sense of a wild, disorganizing power is felt in the music as

the chariot leaves its appointed course for limitless zones of light. The horns mingle their warning calls with the rustling of the 'cellos and sighing of flutes. The rhythm becomes free and enlarged, and a passage for the brass depicts the pride of the unhappy youth in the first moments of his mad transgression. For a time the first theme returns with the steady beat of hoofs, as though Phaëton had once more regained control of his fiery steeds. Then the motive of pride reappears, and the wild and frenzied course is run to its end. The theme is torn asunder, as it were, and treated in imitation. As the chariot reaches the furthest horizons of the spheres, the rhythmic gallop grows confused and is almost lost to hearing. Once again Phaëton's ecstasy is expressed in the harmonized passage for the four horns; but soon his brain reels and he begins to realize his impotence. A theme suggestive of his anguish is now heard, and the music commences to die down until it seems as though the pulse of the universe was ebbing out. There follows another desperate effort to force on the chariot through the realms of light. The tide of disaster rises up from the basses like an inexorable judgment, and the rhythm loses all regularity and represents only the mad rearing of the horses in their terror. The thunderbolt falls on the chord of E flat—the opening chord of the work—and after this comes an epilogue or *Coda*. The theme of Phaëton's ecstasy is now turned into an elegy for 'cellos, and a flute recalls for a moment his first song of triumph before the work concludes in an atmosphere of gloom and lamentation.

SYMPHONIC POEM, 'LA JEUNESSE D'HERCULE'
(OP. 50). SAINT-SAËNS

This is the fourth of M. Saint-Saëns's symphonic poems in order of composition and of opus number. It was written in 1877 and dedicated to M. Henri Duparc, the composer of the aria 'Phidylé'. The legend that forms the poetical basis of the work is as follows. Hercules on the

threshold of life saw two paths before him: the way of pleasure and the way of virtue. Turning away from the seductions of the Nymphs and Bacchantes, the hero chose the path of conflict and manly exploits, at the end of which, through the flames of the funeral-pyre, he caught a glimpse of the reward of immortality.

The Introduction (*Andante sostenuto*) depicts the awakening of the emotional life in the young hero, and these opening bars recall to one musical writer the moment when Siegfried, having passed through the flames, looks for the first time upon the slumbering Brynhilde. The introductory theme, which anticipates the rhythm of the ensuing *Allegro*, is announced softly and dreamily by the violins in thirds. With the *Allegro moderato*, dreams give place to the actuality of life. The theme now expresses serious and austere sentiments. This *cantabile* melody is sung by the strings, the oboe and horn having a counter-subject. Presently we come to a change of time and key (9-8, D major), and the oboe states an expressive melody, accompanied by flutes and clarinets, the 'cellos having a sustained A, like a long, languishing sigh, and the harps a persistent quaver-figure. This is the alluring call of pleasure, which grows fuller and more impassioned until in the *Allegro* it culminates in a wild bacchanal. The climax, however, is skilfully delayed, for this section starts *pianissimo*, the flutes giving out the enticing, dance-like theme against a soft tremolo for strings, and the music works up steadily, with much effective scoring, till we meet with the significant indication *furioso*. An energetic, ejaculatory passage for brass may be interpreted as the voice of the hero dispersing the revellers, and leads directly to the return of the virile chief theme, now delivered *adagio* with increased gravity of sentiment. Twice the call to pleasure recurs; but the hero conquers in the end. In the section indicated *Maestoso* we reach the apotheosis of manly virtue and will-power. It begins with a slow descending passage for trombones, below a scintillating

figure for wood-wind, while the divided strings are engaged with a continuous tremolo. Then follows a fanfare, with brilliant arpeggios for harp, bringing the work to an impressive conclusion.

PROMETHEUS (THE POEM OF FIRE).¹ SCRIBIN

Alexander Scriabin, the most gifted and beloved of contemporary Russian composers, died on 28 April 1915, at the age of forty-three. His last words were a touching tribute to the admiration he felt for this country. At a moment of great suffering and nervous collapse preceding his end, he clenched his hands and said to those around him: 'Now I must be calm and self-controlled like an Englishman.' The whole of his artistic life was one continuous aspiration to enlarge the boundaries of musical expression. In a letter to his friend Brianchininov, written in November 1914, he speaks of his 'long-contemplated idea' of the possibility of awakening in humanity the latent capacity to respond to vibrations of a finer and more subtle kind than those of which they had so far been conscious. He believed that the war would shake the souls of men and render them more receptive and inquiring as regards spiritual things. His later works, 'The Poem of Ecstasy', 'The Divine Poem', 'Prometheus', and many of his pianoforte pieces were appeals to these more subtle intuitions. His first Symphony is a hymn of praise to Art as Religion. The second Symphony celebrates the emancipation of the soul from its fetters—the self-expression of personality. The third Symphony, entitled 'The Divine Poem', deals with the problem of artistic creative power, which Scriabin sees as one phenomenon of the universal creative spirit: an eternal, unresting, activity which can therefore never attain to a state of contented accomplish-

¹ These notes were approved by Scriabin during his visit to London in 1914, when he played the pianoforte part in 'Prometheus' at a Symphony Concert, conducted by Sir Henry J. Wood, on March 14th.

ment. This Symphony is divided into three sections—‘Strife’; ‘Sensuous Pleasures’; ‘The Divine Activity’. His next important orchestral work, ‘The Poem of Ecstasy’, is a still further advance in musical psychology. Here we find motives of languor, of yearning for life, of will-power, of creative force, of dreams, and so on. In ‘The Poem of Ecstasy’ Scriabin is said to have first discovered the luminous quality of certain harmonic combinations. Scriabin was peculiarly sensitive to the association of sounds and colours. He intended in ‘Prometheus’ that the symphony of sounds should be eventually accompanied by a symphony of colour-rays. To this end he invented a *tastiera per luce*, or keyboard of light.

‘Prometheus’ is, so far, Scriabin’s ‘most advanced and complete effort to embody his particular ideology in musical terms. The legend of Prometheus as presented in this Symphony differs very widely from the version with which we have been familiarized by Æschylus and Shelley. The Promethean myth is much older than even Hesiod, who relates it. It belongs, indeed, to the dawn of human consciousness. The design on the cover of the score, by M. Jean Delville, the leader of the theosophist cult in Belgium, shows us no ordinary conception of the Titan, ‘rock-riveted and chained in height and cold’, but one of that class of adepts symbolized at a much later date by the Greeks under the name of Prometheus. These ‘Sons of the Flame of Wisdom’, who were closely allied with the purely spiritual side of man, were alone able to impart to humanity that sacred spark which expands into the blossom of human intelligence and self-consciousness.

According to the teaching of theosophy the nascent races of mankind, not yet illuminated by the Promethean spark, were physically incomplete, possessing only the shadows of bodies; sinless, because devoid of conscious personality—in theosophical terms ‘without Karma’. From this condition they were liberated by the gift of

Prometheus—the fire which awakened man's conscious creative power. But among those shadowy entities some were already more prepared to receive the spark than others. The more advanced understood the value of the gift, and used it on the higher spiritual planes; they became the Arhats, or Sages, of succeeding generations. The less highly organized turned it to gross material uses, involving suffering and evil. Thus the Promethean gift assumed a dual aspect: on the one hand it proved a boon, on the other a curse.

We have here the elements of a fairly definite and infinitely varied psychological programme: the crepuscular, invertebrate state of Karma-less humanity; the awakening of the will to create, in both its aspects; the strange moods of bliss and anguish which follow the acquisition of self-consciousness; probably also the last, fierce rebellion of the lower self preceding the final ecstasy of union, when the human mingles with the divine—with Agni, the fire which receives into itself all other sparks in the ultimate phase of development.

Scriabin's harmony is the outcome of a long search for such harmonic combinations as could best express his psychical experiences. As a result he bases his harmony to a great extent upon a six-note scale derived from a series of overtones. These notes, with their disposition in fourths, give him a considerable variety of intervals: the perfect fourths E to A and A to D; the augmented fourths C to F sharp and B flat to E; and the diminished fourth F sharp to B flat. Scriabin regards the chords thus obtained as self-sufficing and consonant, because, when all the notes of the above scale are struck simultaneously, it gives the effect of a chord which 'consonates'. A harmonic combination which he uses as being peculiarly 'luminous' is the chord of the ninth with the augmented fifth.

The design of 'Prometheus' approximates to sonata-form, but the treatment is very free. The scoring is for a large modern orchestra including bells (*campanelli* and

campani), celesta, harp, and organ. There is an important part for the piano, said to personify the Microcosm man in contrast to the Macrocosm of the Cosmic Idea, represented by the orchestra. There is a chorus *ad libitum* which lends some additional colour to the score; but it only enters—as do the bells—at the culmination of an ecstatic climax.

‘Prometheus’ opens *lento*, in an atmosphere described as nebulous (‘brumeux’), with a characteristic ‘mystical’ chord—the ninth with the augmented fifth. Sustained tremolos for strings, long-drawn notes for wood-wind, and the roll of drums suggest the immaterial, shadowy condition of primitive humanity. From this background, ‘void and without form’, emerges an important theme for the horns, marked ‘Calm and contemplative’. Primordial chaos persists until the will of the creative spirit rings out imperiously in a motive, given by the trumpets. Afterwards the vague, brooding atmosphere creeps back, but now it is informed with steadily increasing vitality. Another theme of contemplation, ‘increasingly animated’, in flutes and horns, begins to alternate with No. 2, which by this time has passed in a somewhat modified form to the piano. The awakening process has commenced, and presently a figure heard from the pianoforte suggests a sense of joy. Now we follow the gradual stirrings of self-consciousness in man. But hardly has he learnt the meaning of this fresh, crystalline gladness, when he begins to experience languor, and a vague thirst for more intense vitality. This is seen in a short motive heard from the pianoforte, *cor anglais* and clarinet. The piano continues to express the growing development of body and soul in animated and glittering passages. Human love and desire follow in the wake of the gift of ‘Manas’ (the Promethean spark). Joy is soon mingled with pain, for the conflict between the physical and the spiritual starts almost at once. The piano has a passage labelled ‘Voluptuous, almost with anguish’. To this succeed phrases of ‘delight’

and 'intense desire'. Reminders of the themes of contemplation often interrupt these erotic moods. A very important motive, which frequently recurs, is divided between solo flute, *cor anglais*, viola and harps, and indicated 'with rapturous emotion'. The development of this idea continues for some time. We hear it passed to and fro in the wood-wind against the soft trills of the strings, while kettledrums and bass-drum answer each other in muffled tones. The effect is veiled and mysterious. A fresh theme then appears in the violins, but its ardour is soon checked by a sinister phrase for the brass and a dull menacing tremolo in the strings. The piano replies with the theme of 'rapturous emotion', now given in a broken rhythm, suggesting a state of strange fascination. The recurrence of the motive of creative will (the Promethean theme, No. 2) almost invariably heralds some marked emotional change in the music. By and by it ushers in the theme of rapture, which now assumes a sudden sense of joy and gentleness. This mood is submerged in a section headed 'Defiant, bellicose, stormy'. There is a climax of great brilliancy before the conflict closes with a passage 'piercing as a cry'. After this, tenderness, and a soft and radiant animation resume their sway.

As the music grows more joyous and ecstatic, a theme in octaves is introduced by violins, wood-wind, and piano, and soon afterwards we reach one of the great triumphant climaxes of the work. From this point onward we are met by a series of emotional waves, of no great volume of sound, but apparently intended to give an impression of intense effulgence and quivering light. The effects broaden and become increasingly dazzling until we reach the final *Prestissimo* with its dance-theme, which grows more and more vertiginous, and works gradually up from *pianissimo* to a huge climax on the sustained triad with which the work ends.

TONE-POEM, 'EN SAGA'. SIBELIUS

Before 1835, when Pacius filled the Chair of Music at the newly founded University of Helsingfors, music as a cultivated art played no part in the social life of Finland. There had always been, however, a source of inspiration ready to hand in a vigorous and highly characteristic folk-music.

Among the composers who availed themselves of these treasures of popular song in order to build up a national art, the most gifted is Jean Sibelius. Born at Tavastehus in 1865, he was brought up to be a lawyer, but soon abandoned that career for the more congenial one of a musician. He studied under Wegelius at the Helsingfors Institute, and afterwards, during a sojourn in Germany, under Becker and Goldmark. His more important works include one choral and eight orchestral symphonies, symphonic poems, orchestral suites, incidental music to Järnefelt's drama 'Kuolema' and Adolf Paul's play 'King Christian II', one or two ballads for voice and orchestra, songs, and a violin concerto. His music reflects the innate gravity and restrained melancholy, as well as the passionate love of nature, which form part of the Finnish temperament. We hear in it the groundswell of that strong and troubled tide of patriotic sentiment.

The influence of Swedish culture upon Finland has been deep and enduring, and although the last fifty years have witnessed a wonderful renaissance of the older civilization, yet the inter-mixture of Scandinavian sentiment has to be reckoned with.

'En Saga' (A Saga), a tone-poem for full orchestra, is the longest and in many respects the most important of Sibelius's works of this class. The music suggests the recital of some old tale in which the heroic and pathetic elements are skilfully blended, while the title indicates that it may belong to Scandinavian rather than to Finnish history. Unfortunately, it pertains to that baffling and

unsatisfactory class of symphonic poems which composers issue to the world without any frank indication of their literary basis. The music is full of poetic suggestion, from its mysterious opening in which the bassoons and horns give out their strange message *pianissimo*, accompanied by tremolos and arpeggios in the muted strings, to the episode with which the work closes: a clarinet solo also accompanied by muted strings and an almost inaudible roll of the cymbals struck with the drum-sticks. The absence of *tympani* is a peculiar feature of the orchestration of 'En Saga', which is varied and very individual, although it is not as opulent and showy in colour as that of some contemporary composers.

The principal theme, announced by the wood-wind, has the style of a folk-tone. Presently it is broken by a kind of recitative for the trumpet. This is followed by arpeggios, in contrary motion, for strings *divisi* (eight parts). The recitative-like subject returns in the bassoons and lower strings, and also the opening theme. This constitutes the material of the introductory section. In the *Allegro* the mysterious phrase for bassoons and the principal theme are heard—sometimes individually, sometimes in combination. A feature of the work is the constant division of the strings and the strange and original effects which the composer obtains from them. A figure of four minims—particularly striking when it occurs in the brass—plays a conspicuous but baffling rôle in this part of the poem. The development shows much that is interesting and characteristic in the way of orchestration. The theme of the Introduction eventually returns in the horns, and, reinforced by the trumpets and first trombone, it leads on to a fine climax. This dies away to be replaced by the episode described above.

In imagination we hear a tale of great deeds, of love and heroic death, half sung and half recited by some wandering bard; interrupted from time to time by comments from the listeners, to whom it is as familiar as to the singer

himself. At the great outburst towards the close, perhaps the warriors rise to acclaim the memory of the favourite hero; and when the rafters cease to ring with their noise, some dreamy soul sits on in the darkened hall, still lost in thoughts suggested by the Saga.

SYMPHONIC POEM, 'FINLANDIA' (OP. 27). SIBELIUS

In a brochure upon this composer, published by Messrs. Breitkopf and Härtel in the spring of 1906, I ventured to prophesy for this work a popularity as great as that of Grieg's 'Peer Gynt' Suite, and the intervening years seem to have justified my prediction. 'Finlandia' is so intensely national in sentiment, and evokes such popular enthusiasm in the composer's native land, that at one time during political conflict between Russia and Finland its performance was prohibited. At first it created the general impression of being a fantasia on genuine national airs. Sibelius, however, informed me that the themes were his own. Like Glinka, he avoids the crude material of the folk-song; but he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point, however, the composer is emphatic. 'The thematic material of "Finlandia" and "En Saga",' he says, 'is entirely my own.'

The work is very concise, and so clear that it needs practically no explanation. It begins (*Andante sostenuto*) with a few preliminary chords for brass. The opening theme, which is of a religious solemnity, is allotted to the trombones. The *tempo* changes later to *Allegro moderato*, this section being ushered in by a spirited rhythmic figure—a dancing-tune. The pace quickens to *Allegro*, and a bold militant theme is announced by the trombones. Drum and triangle heighten the effect of this lively section, which is presently interrupted by a contrasting melody—like a sad folk-tune—given to the wood-wind. This is repeated by the strings, with more sonorous orchestration,

and eventually leads to a vigorous *Coda* based on a theme from the introductory section.

SYMPHONIC POEM NO. I, 'VYŠEHRAD'. SMETANA

Smetana, with his lofty patriotic ideals and his willingness to sacrifice universal fame to the interests of a national school of music, may in some degree be described as the Glinka of the Bohemians. But his self-abnegation was more complete and his martyrdom even sterner than that of the Russian, for he remained many years in the thick of the struggle, amid the crying injustice of the press and the public, during which time he endowed the nation with a series of eight operas, models in a great variety of styles, and all based on subjects of patriotic interest. Wearied out and already threatened, like Beethoven, with total deafness, Smetana found refuge from the anxieties and intrigues of the theatre in the composition of a series of Symphonic Poems which appeared under the general title of 'My Fatherland' ('Ma Vlast'), the entire cycle being dedicated to the city of Prague. The first of the series is 'Vyšehrad', composed in Prague, and finished on 18 November 1874. The score bears this pathetic footnote: 'In a condition of aural disorder.' The Symphonic Poem was first performed in January 1875, by the Philharmonic Society of Prague, under the direction of Slansky. The following text is issued with the poem:

'On beholding the famous rock of Vyšehrad, the poet is carried back to the distant past, to the sounds of Lumir's harp. Vyšehrad in all its ancient glory rises before his eyes, with its crown of gilded domes, proud of being the dwelling-place of the kings and princes of Přemysl's line. In the courtyard of the castle, valiant knights engage in splendid tournaments to the glad sound of cymbals and trumpets. Here, too, assemble for victory the troops whose armour rings and flashes in the sunlight; all Vyšehrad resounds with hymns of praise and with the joy of a triumphant chivalry.

'The glory vanishes; the poet gazes regretfully on the scene of ruin. After fierce struggles misery is let loose. The towers and proud palaces of knights and princes have been laid low by the flames. After the songs of glory and victory, Vyšehrad echoes to wild war-cries.

'The overwhelming storms have passed. Vyšehrad is an empty desert remembering in silence her vanished splendour; but from her ruins ascends a plaintive echo of the song of Lumir, which has so long been stilled.'

Introduction (Lento).—The harps give out chords that foreshadow the principal subject, the phrases being interrupted by the *cadenza* of the first harp, which finally sweeps down in a loud scale ending on the dominant seventh, leading into the *Largo maestoso*, 3-4. The theme, with its strong accent on the second beat of the bar, is played by the horns and bassoons. The harps, continuing their chords, give a kind of rhapsodical atmosphere to the music. We are reminded of the bard Lumir. The theme passes to the wood-wind. The first solo trumpet sounds a call, echoed by the second trumpet. The fanfare strengthens in volume, and the drums add to the martial effect. This is lost in a new sweeping *cadenza* for harp. Between the runs an important quaver figure for wind makes its appearance. Now for the first time the strings enter and lead to a restatement of the principal theme *fortissimo* in the tonic, the cymbals and triangles adding to the general brilliance. Assuming the form suggested by the wind-figure mentioned above, the theme is carried on by the full orchestra, *Grandioso, poco largamente*. After a climax has been reached, the wood-wind takes up the chief subject in its original form, the brass replying with the quaver figure. The theme, and finally the figure, both die away softly in the distance.

The time changes to *Allegro vivo ma non agitato*, 4-4. We now have a kind of development in which the principal subject, in a strongly emphasized rhythmic version, is treated by the strings in unison. At the ninth bar the first

and second violins start a canon in the fourth below, above a counterpoint for the violas. After a time the viola takes over the part of the second violin, and the 'cello has the canon. Other contrapuntal devices are employed, until a *crescendo* passage for strings over a drum-roll brings back the chief theme with a persistent rhythmic change in the second bar. A clash of cymbals then recalls the quaver figure. All the brass seem to cling to the principal subject, while the strings protest furiously. This is repeated, and we are carried from B flat to D major, and then through G to C minor. And now, at last, the second subject appears (*Più allegro* (two beats) *e poco agitato*) in the flutes, oboes, and horns. The harps now mark the first beat of each bar, the strings accompanying in semiquaver figures, punctuated by chords. In a duet for solo clarinets there is an attempt to unite the two themes, while the trumpets renew their calls, growing more and more urgent in their appeal. Presently the first principal subject returns in a new version, in the strings, the trombones having powerful chords. The time is accelerated and a climax is built up at the height of which the chief theme is announced *fff* by the entire orchestra. It now rings out like a Slavonic national song, impressively harmonized, above a tremolo for strings. A sudden *diminuendo* brings a section headed *Più lento*, and the folk-song is heard, expressive and mournful, from the clarinets in the key of E flat minor. It is then taken up in the major by the rest of the wood-wind, with an echo-phrase for horns. The violas sustain a tremolo, the rest of the strings having an occasional *pizzicato* note. The melody gradually broadens and dies down, and the principal subject now returns, *Lento ma non troppo*, 3-4. Another stupendous climax follows, which quiets down quickly and is lost in a general pause. Then the oboes and bassoons, together with the strings, give out an expressive phrase. The basses glide down to the lower E and remain there to the end; the rest of the strings, the horns, and clarinets sustain the harmony; the drums are heard *pianis-*

simo; the harps run up and down in the lightest zephyr-like *arpeggi*; there is a last whispered reminiscence of the principal theme from the strings in unison; and the drums, gathering courage, roll from *ff* to *ppp*; then the poem breathes out in a long soft chord, like a sigh given to a vanished dream.

SYMPHONIC POEM, 'VLTAVA'. SMETANA

'Vltava' is the second of a cycle of tone-poems entitled 'My Country' (*Ma Vlast*), which includes also 'Vyšehrad', 'Libuša', 'Dalibor,' 'Šarka,' 'The Fields and Groves of Bohemia', 'Tabor,' and 'Blaník'. Vltava is the river which the Germans call the Moldau. Smetana furnished his own programme, to which the music adheres closely. It runs as follows: Two small springs gush forth from the shadowy depth of the forest of Šumava. One is warm and swift; the other cold and lethargic. They are united; and henceforth their rapid wavelets chatter as they flow over the pebbles and dance in the sunlight. In its rapid course the torrent becomes a little rivulet, the Vltava, which flows across the land of the Czechs, widening as it goes. It passes through dark forests, resounding to the horns of the huntsmen; it crosses the fresh meadow-lands where the peasants are singing and dancing at some village wedding. By moonlight the water-nymphs (*Rusalki*) sport in its glittering waters, in which are mirrored the frowning keeps and towers that once saw the glorious past in the days of the noble and high-minded warriors. In the gorge of St. John it breaks into foaming cascades, forces its way between the rocks, and laps against the scattered boulders. Then stretching out in a wider bed, it rolls majestically past Prague, greeted by the old and solemn fortress Vyšehrad. Here in all its force and splendour the Vltava is lost to the poet's sight.

TONE POEM, 'DON JUAN'. RICHARD STRAUSS

'In "Don Juan",' says Mr. Ernest Newman in his volume on this composer in the 'Living Masters of Music' series, 'Strauss's purely musical powers touch a higher point than they had reached in any of the earlier work. "Macbeth" is characteristic and veracious rather than beautiful, as indeed was inevitable from the nature of the subject; in "Don Juan" the flame of beauty burns brightly and passionately almost throughout.'

Numerous versions of the story of Don Juan have appeared in almost every European language, each one taking some variations of colour and treatment from the soil to which it was transplanted, and from the individuality of the writer who recast it. Lenau, whose version inspired Strauss, was a typical poet of the German romantic school, who died in 1850 in a madhouse near Vienna. His verse had many qualities which commended it to composers. In 'Don Juan'—which was his last work—Lenau has drawn a character very different from the ruthless libertine of Da Ponte's libretto to 'Don Giovanni', or the sensational hero of Thomas Shadwell's 'Libertine' (1676). Here, the psychological element becomes far more complex. Lenau's Don Juan is not merely a sensualist bent on purchasing his own pleasure at the sacrifice of every woman who tickles his inconstant fancy. He is also an idealist, ranging from heart to heart in search of some paragon whom he fails to find, until, satiated yet disappointed, he allows himself, in utter weariness, to be killed in a duel with Don Pedro, whose father had died at Don Juan's hands.

The work opens *Allegro molto con brio* with an ardent, rushing theme, like a jet of lava shot up from the heart of the volcano. This is the motive of the *joie de vivre*—a cry of glad, exuberant vitality. It has the glow of youth and something, too, of the consuming fire of insatiable passion. Then follows another motive, recognizable by its agitated

triplet-figures. In spite of all its impassioned energy this phrase seems to forebode the end. The first of the themes actually associated with Don Juan is now introduced by the violins in octaves, with chords for horns and woodwind. It is typical of the irresistible and adventurous gallant, and is worked up with ever-increasing fire and dash. A theme of contrasting character, inscribed *Tranquillo*, marks the entrance of Zerlina, the first of Don Juan's victims. Her plaintive, languid charms are powerless to hold him long. A chromatic passage in the woodwind, which recurs in various forms, should now be noted. Its bitter-sweet character suggests satiety. A long tremolo for Glockenspiel, with arpeggios for harp, forms a fantastic but exquisite introduction to a new theme—a solo for violin, starting in the highest register. These ethereal tones depict the fascinating widowed countess who lives in the outskirts of Seville. Her blonde beauty draws Don Juan 'with an indefinable charm'. When this episode has been dismissed we arrive at hints of a third love-theme, which presently appears in full in the clarinet and horn, with a conclusion for strings, and represents Donna Anna, the one serious passion of Don Juan. This subject is fully elaborated, as befits the most important episode in the hero's emotional career. The love-themes are combined with astonishing skill, the rapture being clouded from time to time by a reference to the motive of weariness and disillusion. Another theme in the violas and 'cellos shows the lover's despairing passion when he realizes the difficulty of winning this pure and lofty woman. The theme of Anna's concession to his ardour is represented by a lovely melody for first oboe, accompanied by the motive of despairing passion. But at the climax of his joy comes an allusion to the chromatic phrase which typifies inconsistency and disenchantment. Now, as ever, his delight is 'not in the woman but the chase'. After a very brief transition we come to the second Don Juan theme. This is delivered 'very energetically' by the horns against a

tremolo accompaniment, and illustrates a line from Lenau's poem, 'Away, to seek fresh triumphs'. Donna Anna's theme is heard in the oboe, like a piteous voice pleading in vain. The fiery opening figure now recurs frequently, and soon we are introduced to a gay carnival scene, announced by an animated theme (*Giocoso*) with a *pizzicato* accompaniment. The orchestration becomes more and more brilliant and highly coloured. We are made clearly to understand that Don Juan has flung himself headlong into the whirlpool of sensuous enjoyment. To hear this section is to recall at once that superb sonnet of Shakespeare's beginning: 'The expense of spirit in a waste of shame.' The theme of satiety grows more insistent. Loud harp *glissandos* lend a wilder effect to the music, while the Glockenspiel gives out a disturbed echo of the horn-theme which spurred him to fresh conquests. Never has the disorganization of a soul been more vividly portrayed in music. An abrupt descending figure for violins expresses some catastrophe which follows upon this tension and mad excitement. A German critic says that at this point Don Juan falls senseless. Vague memories of the past float through his confused brain. The themes of Zerlina and the Countess make a fleeting appearance. Anna's motive returns, modified in rhythm and harmony, merging into a reminiscence of the theme of disenchantment.

We now arrive at the Churchyard scene. Don Juan's ardour may have cooled, but his arrogance still remains intact. He invites the Commendatore, the terrible 'Stone-Guest'. There are references to his characteristic motives, and a phrase from the energetic horn-theme is treated independently in canon. The volcano is rapidly becoming extinct. The nature of the music suggests exhaustion and anxious foreboding. As the death-scene approaches, the theme of satiety grows more and more prominent, proclaimed by the bassoons and trumpets. There is a tremendous climax (*più stringendo*) succeeded by a deadly pause. Don Juan's enemy is in his power, 'but even revenge, like

life, is wearisome.' A soft *tremolando* for strings ends in an upward scale for first violins; then a poignant and sinister dissonance in the wind-instruments, accompanied by a drum-roll *pianissimo*, brings the work to a conclusion. The music of Don Juan's death-scene is more awesome than the touching bars in which Don Quixote breathes away his kindly, mistaken existence; but both moments are profoundly impressive, and could only have been written by a master of musical expression.

TILL EULENSPIEGEL'S MERRY PRANKS.
RICHARD STRAUSS

Besides the above title, the score of this work bears a further inscription: 'An Old Rogue's Tale—in *Rondo-form*.' Till Eulenspiegel (Tyll Owlglass) is no new hero in German literature. He originated in medieval times, and is the creation of the broadly humorous popular literature of the fourteenth and fifteenth centuries. He figures not only in books, but in pictures old and new. As Carlyle, indeed, observes, 'to few mortals has it been granted to earn such a place in Universal History as Tyll'. Speaking of 'Don Juan'—the earliest of Strauss's admirable series of studies in musical psychology—we draw a brief contrast between that work and the one we are now about to hear. 'In "Don Juan" (1888) he portrays with immense energy and fire the tragic and paradoxical figure of the sensual idealist. In "Till Eulenspiegel" (1895) he depicts not merely the typical medieval rogue or jester, but "the beloved vagabond" of all time.' Till, with his sound native wit and audacity, is the joy of the people, while his rogueries, and devil-may-care spirit are the despair of a well-ordered, conventional society. Strauss is singularly fitted by temperament to make the most of a subject in which humour and pathos are inextricably blent.

The musical tale begins with a prologue—a kind of 'Once upon a time' opening—a simple melody starting in

the violins and bassoons. Our attention being engaged, the horn gives out the characteristic theme of Till Eulenspiegel, the merry vagabond. This idea is emphasized by a variant of the first bar of the prologue, a whimsical little motive in the wood-wind, which says very distinctly: 'Ah! he was a mischievous rascal.' Another version of this in the strings depicts him up to some new tricks. Next he is riding full speed through the market-place, the bells on his jester's cap are tinkling wildly, pots and baskets fly beneath his horse's hoofs and the market-women disperse screaming with terror. Till makes himself scarce—but not for long.

Who is this dignified monk appearing on the scene? (wood-wind *pianissimo*, answered by contra-bassoon). Now comes a melody in the style of a folk-song, heard in the bassoons and violas; the rogue is holding forth on the subject of morality. A little ashamed of his cynicism, Till, who is a good fellow at heart, has a qualm of fear and remorse. This is expressed in the semiquaver triplet-theme, played softly by muted violins. But this mood soon vanishes. Back comes the little motive from the opening bars, which apprises us that he is again at his old rogueries. This is followed by a downward *glissando* for solo violin—*facilis descensus Averni!*

A new variant of the above-mentioned motive announced by clarinets (with a descending chromatic passage in the bass clarinet) shows us Till, as a gallant, making love to the pretty girls. The music indicates that the rogue's heart is seriously touched. First the horn and then the violins, flutes, and 'cellos give out ardent phrases. But the girl of his choice will have nothing to say to him. She mocks him in his own love-theme, and Till, injured and wrathful, goes away, vowing vengeance on all humanity. Here his motive is proclaimed loudly by the brass.

Now a host of dry-as-dust, priggish professors come upon the scene. Their characteristic theme will easily be recognized (bassoons and contra-bassoon) by its dry and

colourless delivery. He immediately propounds to them an impossible thesis in the form of a canon. They all begin talking and discussing at once, and when Till has had enough fun out of their Babel he departs, after cocking a snook at the erudite company. As he goes he whistles a lively street-tune (clarinet and violin). This closes the exposition. The recapitulation of the foregoing materials is carried out with consummate skill. Many of the themes appear in new forms. The leading motives of Till himself are ingeniously combined. The music makes it clear that the Rogue is going from bad to worse. He is a suspect. The merry dog has got a bad name and proceeds to justify it. Comedy merges into tragedy. A climax is reached when the motive ('Ah! he was a mischievous rascal') is heard in augmentation and in canon, fully and strangely harmonized, followed by the most emphatic allusion to his mock-sermon. The drum announces that the minions of the law are at hand. The culprit is led before the judges. The horns give out an impressive motive. Till tries to brazen things out; we hear his impudent theme, whistled by the clarinet with an assumed carelessness. But the voices of the judges, solemn and ponderous, pronounce the death-sentence. The poor Rogue is sobered at last. The theme of his brief repentance returns with infinite pathos. The music depicts every detail of the scene; the drop to the major seventh proclaims that the hangman's duty is over, the breathless trill in the flutes signifying that Till has breathed his last.

The epilogue recalls the prologue. Very pathetically, and with broad tolerance, the composer bids us remember the better side of the Rogue's nature. We are reminded that he was 'a fellow of infinite jest', and that under his brazen front and audacious irreverence was hidden something warm, human and lovable. We are only immortal by the best we have in us, and Till's claim to immortality lies in his unquenchable humour.

SYMPHONIC POEM, 'TOD UND VERKLÄRUNG'
(OP. 21). R. STRAUSS

The score of this work—'Death and Transfiguration'—is prefaced by a poem by Alexander Ritter (1833-1896), a friend who exercised a strong influence upon Strauss's artistic development. Ritter was a follower of that modern school which strives to extend the expressive power of music. In Strauss's own words, 'he urged me on to the development of the poetic in music, as exemplified in the works of Liszt, Wagner, and Berlioz'. In listening to the work we must bear in mind that the verses were not written until *after* the music, and that the composer worked unfettered upon a poetic basis of his own devising. They are therefore rather of the nature of a commentary than a programme. The poem is known to English concert-goers in the excellent translation of Mr. Alfred Kalisch.

The work, like Ritter's poem, falls into four sections, the first three of which deal with the struggle between life and death, and the fourth with the 'transfiguration', or final revelation and enlightenment of the soul as it passes from its disused and shattered physical habitation.

1. The opening or 'death theme', announced *pianissimo* by the strings, consists of an interrupted triplet-figure. We are brought straightway into the awesome stillness and nameless oppression of the death-chamber. The figure recurs constantly as the work proceeds. A theme heard in the strings and flute, while the drums keep up the rhythm of the introductory subject, expresses exhaustion, and the continuation of this in the highest register of the flute, accompanied by a faint ripple of the harp, suggests the doleful, flickering smile that passes over the sick man's countenance. Already the music is scarcely of this world. Then the oboe gives out a song-like melody above a harp accompaniment. It is the memory of childhood that floats through the man's tired brain. These are the

materials from which the first division of the work is derived, and they all speak of the extreme weariness and detachment which precedes dissolution.

2. *Allegro molto agitato*.—Now the struggle with Death begins afresh. A series of harsh ascending chords leads to the 'fever' motive, given to the bassoons and strings against a restless tremolo accompaniment. Working steadily up to a climax, the theme ends on a dissonance like a delirious cry. The 'desire to live' is expressed in an energetic theme, which protests vehemently against the approach of Death. The conflict is further depicted by a new chromatic phrase (a second 'fever' motive) heard in combination with a counter-subject closely allied to the 'desire of life' theme. The music becomes more and more graphic. We live through the passionate, futile revolt, and at moments the tension is almost intolerable. Then, just as Death seems to have snatched the victory, the glorious 'Tranfiguration' theme is launched forth by the brass, proclaiming a message of hope and clear revelation. The feverish excitement subsides. The victory remains with neither side, but the sick man's passionate grip on life has relaxed.

3. Stillness reigns in the death-chamber and the sinister opening theme throbs once more in the oppressive tranquillity. Dreams and hallucinations beset the sufferer, now worn out with the long conflict depicted in the foregoing section. The different periods of his life rise up before him. First the memory of childhood floats back upon a frail, chaste melody sung by the flutes. Youth is expressed by a warmer, swifter motive in which harp and oboe take part. These themes are worked up with increasing vitality until we reach the meridian of man's life; the time of vast ambitions and joy in the battle of life. The theme of the 'joy of combat' is heard in the strings and flutes, the Childhood motive being employed as a counter-melody. At the most exciting moment of the conflict the introductory theme rings out in the trombones with the

warning cry: 'Thus far and no further shalt thou go.' Again and again the man recovers himself and strives once more to grasp and hold 'the best things of life'; but everywhere the theme of 'the great misgiving' stands in his way. Then the 'Transfiguration' motive sheds a ray of light upon the darkness and confusion of his spiritual combat. But the strife is not yet ended. While the soul is still imprisoned in the body he cannot find the solution of the eternal mystery. At last comes the awful liberating death-stroke. His eyes close in everlasting night.

4. The fourth section opens in perfect serenity. A new version of the 'Transfiguration' theme is heard in conjunction with allusions to the 'Childhood' motive. This leads to a statement of the 'Transfiguration' theme, which now appears in its full form for the last time. On this basis, with occasional references to other motives, the composer constructs a noble ending to the work.

SYMPHONIC POEM, 'EIN HELDENLEBEN'.

RICHARD STRAUSS

'Ein Heldenleben' (1898) comes between 'Don Quixote' (1897) and the 'Domestic' Symphony (1903), forming the central work of this group of three, the leading ideas of which are so closely interlinked that we naturally think of them in association with each other. In 'Don Quixote' we see the mingled tragedy and comedy of the heroism that wastes its strength upon false ideals. In 'Ein Heldenleben' we have another type of idealist, set in contrast with men of lower type; jarred by their senseless opposition; passing through phases of disillusionment and bitterness, but sustained by love, and winning at last noble activity and peace of mind. In the 'Domestica' Strauss gives us a continuation of the Hero's life, shown in a narrower and more intimate sphere of action.

We may take the central figure of 'Heldenleben', then,

to be a universal type of hero, such as we may meet every day in a person of ardent temperament and high ideals who longs to rise above his sordid, conventional, or frivolous surroundings. That all three works contain some autobiographical reflections is exceedingly probable, since no poet creates entirely from external observation; but the sensational hints as to the personalities of the opponents having been actually satirized in music need not concern us in listening to the work.

The earliest performance of 'Ein Heldenleben' took place at Frankfort-on-the-Main in March, 1899. It was first heard in London at a Symphony Concert of the Queen's Hall Orchestra on 6 December 1902, conducted by the composer himself. The scoring is as follows: three flutes, piccolo, three oboes, *cor anglais*, one E flat clarinet, two B flat clarinets, bass clarinet, three bassoons, double-bassoons, eight horns, five trumpets, three trombones, tenor and bass tubas, two harps, solo violin and strings, and a considerable array of instruments of percussion.

The work is divided into six sections.

1. *The Hero*.—This movement depicts the Hero and begins with the exposition of his characteristic themes. Without any preamble, the broad, sweeping 'Hero' theme is announced by the horns, violas, and violoncellos, joined by the violins at the eighth bar. This theme, which extends through sixteen bars, has five sub-divisions, each of which represents some aspect of the Hero's nature. The germ of the theme lies in the first four bars, and after these have been repeated, a further group, consisting of three themes, is brought to our notice. The first of these is a progression of sixths given to the flutes, clarinets, and first violins; it has been interpreted as indicating 'wealth of imagination'; the second is an ascending melody for second violins and oboes, said to typify the Hero's warmth and ardour of temperament; the third, which enters two bars later with the violas and *cor anglais*, starts with an ascending figure and indicates an aspiring tendency, but

concludes with a figure moving downwards which reappears later on in the work. These themes are interwoven and worked with a lavish display of contrapuntal technique, which reaches a superb climax with the return of the opening theme, given out with the utmost sonority by the bass clarinet, bassoons, horns, tubas, and lower strings. The section ends *fff* on the chord of the dominant seventh.

2. *The Hero's Opponents*.—The Hero finds himself confronted by the ignoble mass of society: the men who, having neither the will to be great, nor to appreciate greatness in others, have just sufficient intelligence to belittle and scoff at efforts which are above their comprehension. These enemies of freedom and enlightenment are characterized by three themes. The first, marked 'Very sharp and pointed', is heard on the flute; the second, for oboes, has the indication '*Schnarrend*' (creaking or grating); the third—also for oboes—has the acrid sharpness of the first. The tubas meanwhile constantly reiterate a phrase in fifths, the significance of which is inescapable. The ascending 'Hero' theme arises to cope with all this meanness and malignity; but it is now transformed and in a minor key, its mood of elation and courage completely overshadowed. A chromatic figure soon appears in the clarinets and basses, with a syncopated accompaniment in the bassoons and horns, which is even more significant of the Hero's despondency. A return to one of the sub-divisions of the 'Hero' theme leads to a momentary reaction; but the 'Opponents' themes, snarling and mocking, soon resume their obstinate attack. In the end, however, the Hero gathers courage for a supreme effort, and the last theme of the second group stands out triumphantly at the close of the section. Strauss has been severely censured for this picture of an ugly phase of existence, but this is not the place in which to discuss the question whether the spirit of satire, bitterness, and invective—the spirit of Voltaire, Heine, Nekrassov, and Swift—*ought* to be expressed in

music. Strauss, in this movement, has proved at least that it *can* be so expressed, and that the spirit of Swift finding utterance through the modern orchestra is a thing to be reckoned with in the future of the art.

3. *The Hero's Helpmate*.—With the Hero's victory, a new dramatic personality makes an appearance: the ideal 'companion', or 'helpmate', who is represented by the solo violin. Her typical theme is animated and somewhat capricious. To the Hero's impassioned address (the final figure of the second group) she pays no heed, but goes her own way light-hearted and scornful, with moments of fitful tenderness. Five distinct love-themes now demand attention. The first is given to the double-basses, violoncellos, and horns. The second, heard in the basses, 'cellos, and bassoons, may be recognized by its drop of a twelfth; it awakes a warmer response from the Helpmate, and a love-duet follows. A third theme, which has been already foreshadowed by the solo violin, now makes its appearance on the oboe. An impassioned and soaring melody for the violins constitutes the fourth love-theme, while the fifth, like the third, is allotted to oboe. The 'Hero' theme, in a rhythmic modification, is heard in the lower strings and horns. Distant echoes of the 'Opponents' themes float into the lovers' paradise. At last the summons to battle makes itself unmistakably heard from the trumpets 'behind the scenes'. The love ecstasy is ended.

4. *The Hero's Field of Battle*.—This section has been condemned as depicting an inward conflict with far too much noise and realistic effect. After the fanfare has sounded a second time, the Hero goes to meet his enemies full of hope and confidence. His original theme becomes increasingly prominent and clear. In the fiercest hour of battle, the 'Helpmate' theme is heard bringing encouragement and sympathy. The chord of the tonic, thundered out by the full orchestra, announces the Hero's victory, and immediately the soaring, aspiring, 'heroic' theme is heard associated with one of the love-melodies. The sub-

ject of the Helpmate and two from the second group of the Hero's themes now lead up to a hymn of triumph, based on a fresh theme given out *espressivo* by the violins, oboes, and first trumpets. There are occasional reminiscences of the enemies retiring in the distance, and of the dull, un-ideal world. The Hero has breathing space. He looks around him and asks himself—What will my victory lead to? A broken melody heard in the violas and clarinets has been interpreted as posing this question.

5. *The Hero's Works of Peace*.—In this section the Hero seems to review his past and take account of his artistic development. The figure for *cor anglais* and viola from the second group of 'Hero' themes is soon brought to notice. Then comes a whole train of reminiscences from the other works: 'Don Juan', 'Macbeth', 'Tod und Verklärung', 'Till Eulenspiegel', 'Zarathustra', 'Don Quixote', 'Guntram', and his beautiful song 'Traum durch die Dämmerung'.

6. *The Hero's Flight from the World and Self-development*.—The theme of despondency and doubt shows us in what frame of mind the Hero turns his back upon the world. But presently hope and calm return, and the *cor anglais* gives out a pastoral theme, suggesting that the Hero has found balm for his wounded spirit and new peace of mind in some quiet rural retreat. The theme of doubt and despondency undergoes a metamorphosis and becomes a serene melody heard on the violins. The peace is not unbroken, however, for presently the storm breaks overhead, and on the tempest return some memories of another and fiercer conflict with men's scorn and ill-will, mingled with thoughts of love and joy (allusions to the Helpmate and love-themes). Wrapped in these memories, the Hero seems to pass beyond our ken. The opening theme rings out solemnly on the trumpets, and reaches a mighty climax on one great chord, in which all the wind and percussion instruments take part. The Hero's life-task is fulfilled.

EPISODE FOR ORCHESTRA, 'CARNEVAL IN PARIS'
(OP. 9). SVENDSEN (1840)

The composer of this orchestral piece was born at Christiania in 1840. He studied for some years in Leipzig, and subsequently started his professional life as a violinist. He made many tours and spent some time in Paris, but after having partially lost the use of one hand he abandoned a virtuoso's career and turned his attention to composition and conducting. His works include two Symphonies, a Violin Concerto, a Violoncello Concerto, and four Norwegian Rhapsodies. His compositions are well known in Paris, where he directed the Norwegian concerts at the Exhibition of 1900, on which occasion M. Alfred Bruneau coupled his name with that of Grieg as 'one of the masters of the Norwegian School'.

The title 'Carneval in Paris' suggests the *Mardi Gras* Procession, with its fatted ox and accompanying train of decorative cars, *les Dames des Halles*, the washerwomen, and all the rest of it. There is nothing, however, in the score to indicate whether this is the particular festivity depicted by the music.

The Introduction (*Allegro con brio*, 6-8) opens with a long-drawn note for trombone and a roll on the drum, after which the leading theme is foreshadowed, its statement alternating with a strongly accentuated phrase for wood-wind and strings. The horns then give out a summons to which the trombones reply. This is repeated and transferred to the wood-wind, the strings (divided) having a *pizzicato* accompaniment in 2-4. This comes to a climax with a descending chromatic scale for wood-wind, and four bars *fortissimo* for brass and wood-wind lead to the entry of the principal subject (*Allegro assai*), in the rhythm of a tarantella, played by the strings, the wood-wind having an answering phrase. This material is fully elaborated with a good many brilliant orchestral effects. A section marked *Moderato* offers a contrast and

relief from the bustle and gaiety of the first part of the work. It begins very softly with a little subject—a phrase of two bars—stated by the violins *divisi*. The oboe is presently heard in a tender *cantabile* passage. As this section, which suggests a brief love-episode, dies softly away, the distant roll of the drum and a call for muted horn announces the return of the Carneval procession. The principal theme is heard again, and the music grows more and more in sonority until it reaches a final climax, in which the percussion instruments do a liberal share of work. The piece ends with a showy *Coda*.

SYMPHONIC FANTASIA (OP. 18), 'THE TEMPEST'.
TCHAIKOVSKY

1. *Andante con moto*. 2. *Allegro moderato*. 3. *Andante alla breve*. 4. *Allegro vivace*. 5. *Andante alla breve*. 6. *Allegro vivace*. 7. *Andante con moto*. 8. *Allegro animato*. 9. *Allegro vivo*. 10. *Andante non tanto*. 11. *Allegro molto*. 12. *Andante non tanto*. 13. *Allegro risoluto*. 14. *Andante con moto*.

One evening during the Christmas holidays of 1872, Tchaikovsky met the eminent critic Vladimir Stassov at an evening given by the Rimsky-Korsakovs. He took the opportunity of asking Stassov to suggest a subject for a symphonic fantasia. A week later Stassov replied that a splendid overture might be written upon Shakespeare's 'Tempest', every element of which was so poetical and grateful for musical setting. Stassov's programme, to which he induced Tchaikovsky to adhere in almost every particular, was as follows: 'First the Ocean, the Desert Island, the striking and rugged figure of the enchanter Prospero, and, in contrast, the incarnation of womanly grace—Miranda, like an Eve who has not yet looked on any man save Prospero. She is charmed and fascinated by her first glimpse of the handsome youth Ferdinand, thrown ashore during the tempest. They fall in love with

each other—here you have the material for a wonderfully poetical picture. In the first half of the overture Miranda gradually awakens from her childish innocence to a maidenly love; in the second half both she and Ferdinand have passed through ‘the furnace of passion’. Around these leading characters others might be grouped: the monstrous Caliban and the sprite Ariel, with his elfin chorus. The close of the overture should describe how Prospero renounces his spells, blesses the lovers, and returns to his country.’ The musical material on which the Fantasia is built comprises the following themes, which will be readily recognized in the light of this detailed programme: (1) The sea, heard in the double-basses. (2) A second sea motive, given out by the horn. (3) The tempest—violins and ’cellos. (4) Prospero’s spell. (5) The meeting of the lovers, started by the violas. (6) A second theme for the lovers, given to the violins. (7) A semiquaver figure, heard in the strings, connected with Ariel. (7) A heavily accentuated passage *fortissimo* in the basses, the unmistakable *leitmotiv* of Caliban. (9) Prospero’s departure. The work closes with a reference to Nos. 1 and 2.

SYMPHONIC FANTASIA, ‘FRANCESCA DA RIMINI’
(OP. 32). TCHAIKOVSKY (1840–93)

In the spring of 1876 Tchaikovsky was seeking a libretto for a new opera, and gave some consideration to a ready-made book on this episode from Dante’s ‘Inferno’ by Zvantsiev, an author who had been recommended to him by the critic Laroche. Kashkin, in his ‘Reminiscences’ of the composer, states that Tchaikovsky abandoned the opera because the librettist made a point of his work being treated in the Wagnerian style. The subject, however, left a deep impression upon Tchaikovsky, and gave him the idea for a symphonic poem. Hitherto the musician had accepted the programmes of similar works from other people, and had carried them out almost under pressure

from such enthusiastic and dominating personalities as Balakirev and Stassov. Now he followed his own instincts, which led him unerringly to a subject admirably suited by its pathos and restless energy to his own style and temperament. In the autumn of the same year, he wrote to his brother Modeste: 'I have only just finished the composition of a new work, the symphonic fantasia "Francesca da Rimini". I have worked at it *con amore*, and believe my love has been successful. With regard to the "Whirlwind", perhaps it might correspond better to Doré's picture; it has not turned out quite what I wanted. However, an accurate estimate of the work is impossible so long as it is neither played nor orchestrated.'

Tchaikovsky appends no detailed programme to his work, but prefaces his score with the following quotation from the Fifth Canto of the 'Inferno', here given in Cary's translation:

'Dante, coming into the second circle of Hell, witnesses the punishment of carnal sinners, who are tossed about ceaselessly in the dark air by the most furious winds. Amongst these, he meets with Francesca of Rimini, who relates her story:

"No greater grief than to remember days
Of joy when misery is at hand. That kens
Thy learned instructor. Yet so eagerly,
If thou art bent to know the primal root
From whence our love gat being, I will do
As one who weeps and tells his tale. One day
For our delight we read of Lancelot,
How him love thrall'd. Alone we were, and no
Suspicion near us. Oft-times by that reading
Our eyes were drawn together, and the hue
Fled from our altered cheek. But at one point
Alone we fell. When of that smile we read—
The wished-for smile so rapturously kissed
By one so deep in love—then he, who ne'er
From me shall separate, at once my lips
All trembling kissed. The book and writer both
Were love's purveyors. In its leaves that day

We read no more. Thus while one spirit spake,
The other wailed so sorely that, heart-struck,
I, through compassion fainting, seemed not far
From death, and like a corse fell to the ground.”’

The Fantasia begins with a picture of ‘Hell’s Whirlwind’. The opening bars (*Andante lugubre*) start with a series of awe-inspiring chords for the brass, to which a stroke of the gong adds a weird and fateful touch. From this soul-chilling introduction we are swept into the rising whirlwind (*più mosso*) in which the unhappy lovers are buffeted to and fro, as though by the memory of their fatal passion. A tonic pedal on A brings back the sinister motive of the prefatory bars. The *Allegro vivo* continues the picture. The first subject is announced by the horns, with a continuation for flutes. It is developed and passed on to the bassoons and lower strings. A figure in the basses seems to represent the laboured movements of the lovers, held in the heart of the tempest. A terrific climax ensues, after which the opening motive returns, and presently we reach the episode (*Andante cantabile*) which clearly has reference to Francesca herself. Tender and piteously sad is the melody in which the clarinet, ‘as one who weeps and tells his tale’, sings the story of her sorrows. The theme is repeated by the flute and oboe, and the scoring is rich and beautiful. With a change of 12-8 time, comes a new melody started by the *cor anglais* with *arpeggio* harp accompaniment. After some dialogue in the strings, Francesca’s first theme recurs with some modifications, and this section concludes softly with a figure for horns, leading to a tremendous detonation and a loud octave passage which sweeps downward, distinctly indicating the catastrophe which engulfed the lovers. The *Allegro vivo* now returns, to which a stormy *Coda* is added, and the work ends in the strenuous and agitated mood which inspired the picture of the ‘Whirlwind’.

SYMPHONIC POEM, 'LA PROCESSION DU ROCÍO'.
TURINA

1. *Triana en fête.* 2. *La Procession.*

The new musical movement in Spain, which does not date much further back than the opening of the present century, is closely linked with the activities of the modern French school. The young Iberian composers, while still keeping the characteristic colour of their racial music, have almost without exception—as M. Jean-Aubry has recently pointed out—turned to France for their musical education. United, the French and Spanish forces should create a great Latin school such as in future may balance the unjust preponderance of Teutonic influence in the music of western Europe.

Among contemporary Spanish composers none shows more decidedly national qualities than Joaquín Turina, who studied in Paris at the Schola Cantorum, under Vincent d'Indy. He is best known by his 'Sevilla', for pianoforte, and by the work now under consideration: a picture from popular life, which Debussy has likened to 'a luminous fresco'. This work, composed in 1912, and dedicated to Enrique Fernández Arbós, depicts one of those striking processions in honour of the Blessed Virgin Mary of which Richard Ford writes in such picturesque fashion in the old edition of Murray's Handbook to Spain (1845). Every year in the month of June La Procession del Rocío takes place, and all the grandees of the town of Seville come out in their carriages to take part in the festivity. 'The cortège is headed by devotees carrying richly chased lamps hung on staves, and the parish priest follows bearing the glittering banner, the *Sin Pecado*, on which is embroidered the representation of the Immaculate Virgin.'

1. *Triana en Fête (Allegro vivo)*.—Triana, a suburb of Seville lying along the right bank of the Guadalquivir, is holiday-making. The music begins at once with a joyous

theme, out of which grows a *cantabile* melody for flutes, clarinets, and bassoons. After being interrupted by some loud chords, this melody is continued in the minor. The festal opening theme is soon resumed, accompanied by *glissando* passages for harp. A change of time and key introduces a third motive (*Allegretto* 2-4), with reiterated notes for flutes and piccolo. This in its turn gives place to new expressive figures for flutes and violins, leading up to some developments of the initial theme, and finally to its vigorous restatement by full orchestra. So far, according to a note in the score, 'soleares succeed *seguidillas*, and then a drunken man starts singing a *garrotín*'. But presently these characteristic dance-rhythms are interrupted by the arrival of the Procession, and we pass without a break into the next movement.

2. The Procession (*Allegretto mosso*).—After a few introductory bars in which the first two notes of the holiday-making theme are repeated, the coming of the Procession is heralded by a flute playing an expressive folk-melody against the persistent beat of the Indian drum. After some solemn chords, a religious theme, which has already been partially indicated in the course of the work, is announced by the strings. This subject alternates with the folk-tune and the principal theme of the first movement. An exhilarating climax is reached in an *Andante con moto*, where the religious theme is given *fortissimo*, combined with the 'Marcia Reale' which rings out from the trumpets, while the bells peal with all their might. A restatement of the holiday-making tune and reminders of the religious theme are heard over a pedal-point as the procession passes into the distance, and the work ends with an effective final cadence. The pictorial treatment is firm and clear, and the colour very fresh and vivid.

SYMPHONIC POEM (NO. 6), VILLON. WILLIAM WALLACE

The work is an orchestral commentary upon passages from the poems of Villon, a French poet of the fifteenth century. In England he has found a large number of translators, of whom may be mentioned Swinburne and Rossetti, while Henley and Stevenson have, each in his own way, discussed his work.

The music opens with a *Scherzo* which may be taken to represent Villon's wayward nature. This section is for the most part fantastic. It is succeeded by a slow movement designed to reflect the famous ballade which Rossetti translated under the title of the 'Ballade of Dead Ladies', whose refrain, 'Where are the snows of yesteryear?' has passed into the English language as a permanent possession.

After this comes a short movement in 5-4 time, based upon a ballade which Villon made at the request of his mother to pray to 'Nostre-Dame'. This is introduced by modal passages for wood-wind and harp, and the theme is taken up by muted strings.

A return is now made to a livelier mood, and after some passages, dance-like in feeling, a climax is reached, and following a sudden pause a broad melody enters, reflective in mood.

What succeeds is a reconstruction of a scene in old Paris which must have been familiar to Villon. First comes a little dance-measure, then the chime of a clock, and, as the night gathers, the prayer mentioned above steals in, and the music ends peacefully with the query, 'Where are the snows of yesteryear?'

MARCHES

MARCHES

MARCHE HONGROISE. BERLIOZ

Berlioz read Goethe's 'Faust' in the French translation of Gérard de Nerval in 1828, and the fantastic side of it appealed to him so strongly that he resolved to write music to eight scenes from it. These were actually published; but later on the composer, being dissatisfied with his work, withdrew it from circulation. In 1845, while in Austria and Hungary, he again took up the idea of a setting of 'Faust'. It was at this time that, acting on the suggestion of a friend, Berlioz wrote the *Racoczy March*, which aroused such wild scenes of enthusiasm when he conducted it at Pesth shortly afterwards. This item he resolved to incorporate in his new 'Faust', for which he prepared his own libretto, dealing very freely with the subject, and thereby incurring the censure of the German purists, who did not wish to realize that the medieval Faust legend was common property. The 'eight scenes' written seventeen years before were now utilized to form part of a work of much greater dimensions, to which Berlioz gave the title of 'La Damnation de Faust'.

In the opening scene, described as 'a plain in Hungary', Faust is discovered alone in the fields at sunrise. There is first a chorus of peasants holiday-making. Then, from another side of the plain, the Hungarian troops approach to the strains of the *Marche Hongroise*, or *Racoczy March*. The themes of the March have the ring of folk-music, and in its original form it was the work of a Moravian musician named Ružička, a military bandmaster at Veszprim in Hungary, who lived between 1758 and 1823. Berlioz in his *Memoirs* gives an interesting account of its first performance: 'As the hour approached, a certain feeling of nervousness kept rising in my throat. I begin the March

with a trumpet passage in the rhythm of the melody, after which the theme itself appears *pianissimo* in the flutes and clarinets, accompanied by the strings *pizzicato*. This was a treatment to which my audience were quite unaccustomed, and at first they listened merely with respectful attention; but when the *crescendo* arrived, and fragments of the March were heard amidst the thunder of cannon from the big drum, they woke up; and when the final explosion burst upon them in all the fury of the orchestra, the shrieks and cries which rent the hall were positively terrific, and so extraordinary as fairly to frighten me. In fact from that moment the rest of the piece was inaudible amid the clamour of the house.'

MARCH, 'POMP AND CIRCUMSTANCE' (NO. I,
IN D). ELGAR

This is the first of a set of Military Marches intended to be six in number, of which four have now been given to the public. 'Elgar's idea', says Mr. Ernest Neuman, 'was to treat the soldier's march symphonically—to blend the practical and the artistic in one—by making the March in every way adapted for marching purposes, while not sacrificing any of the qualities required for performance in the concert-room.' The motto for the whole set of Marches has been taken from a poem by the late Lord de Tabley, entitled 'The March of Glory', of which space permits only a few lines to be quoted:

Like a proud music that draws men to die
Madly upon the spears in martial ecstasy,
A measure that sets heaven in all their veins
And iron in their hands.

The March in D opens with a brief and rousing Introduction, after which the strings in unison announce a stirring tune. It has a continuation which is presently used as a bass. This material having been repeated, the Introduction is made to serve as a connecting passage leading to

the *Trio*. The theme of this section is the familiar air used for 'Land of Hope and Glory' in the Coronation Ode.

Land of Hope and Glory, Mother of the Free,
How shall we extol thee who are born of thee?
Wider still and wider shall thy bounds be set;
God, who made thee mighty, make thee mightier yet.

The melody is accompanied by a uniform rhythmic beat. This having been restated with more effective scoring than before, the first theme with its continuation is recalled. The melody of the *Trio* is repeated, not in the dominant, as on its first appearance, but in the tonic. The March ends with a reminiscence of the first theme.

MARCH, 'POMP AND CIRCUMSTANCE' (NO. 2,
IN A MINOR). ELGAR

The March No. 2 opens with two prelude bars followed by the first theme, slightly staccato. The second subject, a broad, dignified tune, is in complete contrast to the foregoing. The initial bars and the first theme having been repeated, a triplet-figure is introduced by the lower strings and wood-wind, which is used to accompany the theme of the *Trio* section, a graceful melody which is elaborated for a time. The entire March is then restated, and ends with a *Coda* based on the two opening bars.

MARCH, 'POMP AND CIRCUMSTANCE' (NO. 3,
IN C MINOR). ELGAR

The opening theme has none of the verve and swing of the usual military march-tune. It is given out *pianissimo* by clarinets, bassoons, and horns, the drum coming in on the second and fourth beats of the bar. After a restatement, in which the strings join *pizzicato*, the music works up to a climax, leading to the entry of a second theme. A figure consisting of three semiquavers, blared forth by the brass, precedes each phrase of the subject, which is delivered by

wood-wind and strings. The first theme is then recalled with somewhat varied treatment. The *Trio* is based upon two melodies: the first assigned to clarinets, strings accompanying *staccato*; the second is heard from violins and 'cellos in octaves. The clarinet theme having been repeated, the first section of the March is played again. The music increases in animation and brilliancy, until the *Coda* is reached, in which the clarinet theme from the *Trio* rings out *grandioso* from the entire orchestra. Quotations of the themes of the opening section are dealt with next; and afterwards the clarinet melody is heard against an accompaniment for brass. A fragment of this theme is developed at some length, and the March comes to a conclusion with scale-passages and a loud chord.

MARCH, 'POMP AND CIRCUMSTANCE' (NO. 4,
IN G), OP. 39. ELGAR

The March No. 4 was performed for the first time at one of the Promenade Concerts, Saturday, 24 August 1907. The scoring includes *cor anglais*, bass clarinet, and double-bassoon. There is no introduction. The March starts off with the stirring theme (*Allegro marziale*), given out by the entire orchestra with the exception of the trombones and tuba, which are momentarily held in reserve to enhance the continuation of the theme. Between each statement of the subject occurs a characteristic figure for strings. After the theme has been repeated and slightly elaborated, a short *Coda* brings the first section of the March to a close. The *Trio* (*Nobilmente*) has a broad, stimulating melody, played by the clarinets, horns, and first violins. This is restated by the full orchestra, the drums and cymbals taking a full share of the work. The March having been repeated there is a return—this time in the tonic—to the theme of the *Trio* (*Grandioso*) with a slight melodic change. The final *Coda* is built upon the opening subject of the March.

CORONATION MARCH (1911). ELGAR

This March was specially composed for the Coronation of King George V and Queen Mary in Westminster Abbey, 22 June 1911, and was played as the Royal Procession was leaving the Abbey after the ceremony. It was given later at the Worcester Festival (1911). Sir Edward Elgar has been particularly successful in this form, which demands the power to invent a rousing and popular melody without falling into the obvious and commonplace. The Imperial March written for the Diamond Jubilee of Queen Victoria in 1897, the 'Pomp and Circumstance' Marches, and the Solemn March from the early Cantata 'The Black Night' are all evidences that he has a particular gift for this kind of music.

The Coronation March is scored for a large orchestra and organ *ad libitum*. The opening section, *Molto maestoso*, is in 3-4 measure. The 'cellos, trombones, and lower wood-wind start a *sostenuto* motive which is taken up in imitation by other groups of instruments over a continuous roll for tenor drum, and finally repeated with fuller scoring, ending in a *fortissimo codetta* in which the organ participates. After this introduction the time changes to 4-4, and the strings announce a new theme *cantabile e dolce*, joined by organ and from time to time by wood-wind and brass. This merges into a more flowing syncopated continuation, which in turn gives way to a brief section (*poco animato*) with a crisp, snappy motive for violins and wood-wind. Vigorous passages in sextolets of semiquavers for strings, clarinets, oboes, and flutes bring us to a movement headed *nobilmente* in which the fine, swinging subject is presented by strings and wood-wind, and afterwards by full orchestra. The syncopated rhythm is then resumed, followed by brilliant treatment of the sextolet figures for strings, in the course of which descending *glissandos* for harp will be noticed. After a grandiose climax there is a return to the 3-4 measure of the introductory section, and the *sostenuto*

theme now stands out prominently in the brass. The *cantabile* theme (4-4) is heard on repetition from the trombones, and presently the subject headed *nobilmente* recurs *dolce espressivo* in the violins and violas with lighter scoring than previously. The brilliant sextoletts and harp *glissandos* appear as before. The final section of the March, which is based on the *cantabile* theme, is solidly and effectively scored for the whole orchestra, and brings the work to an end in a grand and duly pompous style.

MARCH, 'THE CROWN OF INDIA'. ELGAR

Sir Edward Elgar's Imperial Masque, in two tableaux (the libretto by Mr. Henry Hamilton), was produced at the Coliseum on 11 March 1912. The orchestral numbers included a Nautch Dance, the Marches of the Mogul Emperors and of John Company, a 'Crown of India' March, a Dance of Warriors, and the Homage of Ind.

The scoring of this March is for piccolo, flutes, oboes, clarinets, bass clarinet, bassoons, double-bassoon, horns, trumpets, trombones, tuba, timpani, bass-drum, side-drum, cymbals, drums, and strings. The March starts with a fanfare of trumpets accompanied by rolls on the side-drum, the trombones entering at the fifth bar with an inversion of the figure. After two solid chords, the strings announce the first subject. A modulation into the key of the subdominant brings a *cantabile* theme presented by the first and second violins in octaves, accompanied *staccato* by wood-wind, horns, and trumpets, the bass instruments being employed with a figure of slurred semiquavers. With a return to E flat a new figure stands out prominently in the brass, and this is subsequently treated by the whole orchestra. The *cantabile* theme, in which the strings are now joined by the clarinets, is restated in the key of F, with the same *staccato* figure in the wind. The fanfare presently recurs on a dominant pedal, heralding the repetition of the first subject, emphasized this time by the addi-

tion of horns and trumpets to the strings, and in this way the March comes to the climax and conclusion.

NOCTURNE AND FESTIVAL MARCH, 'THE QUEEN OF SHEBA'. GOLDMARK

Goldmark's first opera, 'Die Königin von Saba' ('The Queen of Sheba'), was produced in Vienna in March 1875, with a cast which included Materna, Wild, and Beck. It scored an immediate success, and has been given throughout Germany, in Italy, and in New York. The Biblical source of the libretto is probably the chief reason that has debarred us from hearing in England a work which has attained such deserved popularity elsewhere. The plot, however, only touches the fringe of sacred literature. Sulamith, daughter of the High Priest, is betrothed to a Jewish warrior, Assad, and is awaiting his return from a campaign in order that their marriage may be celebrated. Meanwhile Assad has seen the Queen of Sheba on her journey to Jerusalem, and is fascinated by her splendour and personal attraction. Sulamith pardons her erring lover, and the wedding is about to take place, but Assad succumbs to his passion, and deserts his bride at the altar steps for the sake of the enterprising seeker after wisdom. He is punished for his infidelity by banishment to the desert, where he meets his end in a sandstorm. The music is effective and skilfully touched with an appropriate eastern colour.

The Nocturne and Festival March form the Introduction to the Second Act of the opera. The former opens calmly and dreamily with a motive for horns over a double pedal-point in the 'cellos. Clarinets, oboes, and flutes take up the theme one after another. Quiet, evenly-flowing passages of semiquavers are presently started by the violins, and continue almost to the end of the movement, the English horn singing an expressive melody, while the basses keep up the pedal mentioned above. The March which follows this charmingly descriptive night-piece is

brisk and vigorous, and brilliantly scored. After a climax has been attained we reach some delicate phrases for woodwind. Excitement increases towards the end of the movement, which comes to a showy and pompous conclusion, the whole orchestra being actively engaged, while drums and cymbals enhance the external splendour of effect. This is stage music of an excellent quality.

FUNERAL MARCH OF A MARIONETTE. GOUNOD

This was designed to be one movement of a Burlesque Suite which the composer afterwards laid aside. The Funeral March has a programme as follows: A marionette has been killed in a fight with another member of the theatrical company. His companions decide to give him a pompous funeral. On the way to the churchyard the mourners pause to refresh themselves at an inn. Here they sit for some time discussing the qualities of their dead comrade, and presently the *cortège* resumes its way.

BOYARDS' MARCH. J. HALVORSEN

John Halvorsen, whose name often appears in Grieg's life and correspondence, was the chief conductor at the National Theatre, Christiania, and did much good service by his admirable interpretations of the music to 'Peer Gynt' and other compositions of his illustrious compatriot. The Russian title to this March might lead us to compare it with such things as Moussorgsky's 'Gate of the Warriors' at Kiev' (Pictures from an Exhibition), or the mustering of the Heroes in Borodin's Second Symphony, or Tchaikovsky's Slavonic March. We should see, however, that there is nothing particularly Russian about Halvorsen's work but the association with the word Boyard. It has a good march-theme, given out at first by clarinet, over a persistent rhythmic figure *pizzicato* for 'cellos, worked up to a pompous climax. A change of key ushers in a contrasting section less heavily scored, in which

flutes and first violins carry on the theme against a light *pizzicato* accompaniment for strings. This leads to a *Coda*, in which the side-drum rouses the trumpets and trombones to an emphatic fanfare. After a brilliant middle section, the earlier part of the March is repeated, and the final *Coda* ends on a crashing chord for the whole orchestra.

PROCESSIONAL MARCH OF ORESTES, 'HYPATIA'.

HUBERT PARRY

This is one of five numbers forming incidental music to Stewart Ogilvie's play 'Hypatia', produced by Sir H. Beer-bohm Tree at the Haymarket Theatre, January 1893. The composer afterwards arranged a selection from this music which was played under his own direction at one of the Philharmonic Society's concerts, on the evening of 9 March 1893. The five movements of this suite comprised: an Overture in E minor, *Allegro con fuoco*; an Entr'acte (Hypatia and Philammon); music to a Street Scene, and the Processional music of Orestes.

The Processional March of Orestes (*Moderato alla marcia*, A major—C) opens with an introduction of six bars, in which the brass, joined later by oboes, announce a pompous fanfare, while there is also some foreshadowing of the leading subject, a broad and vigorous march tune, fully harmonized for the entire orchestra. This is followed by a still more imposing continuation in C sharp minor. The first part of the March is then repeated with increasingly brilliant scoring.

The *Trio* section, in D major, is planned with a nice sense of contrast. The theme is given out by 'cellos and clarinets, flutes and oboes being occupied with a graceful, slurred figure of accompaniment. The *Trio* is succeeded by a return to the Introduction, and the first part of the March is repeated without any marked alteration.

MARCHE SLAVE (OP. 31). TCHAIKOVSKY

The Slavonic—or Russo-Serbian—March dates from 1876, the year of the war between Turkey and Serbia, which was the occasion of a great outburst of Pan-Slavonic enthusiasm. Nicholas Rubinstein organized a concert for the benefit of the wounded, for which Tchaikovsky, who was in full sympathy with the feeling of the hour, wrote this March. It had an immense success, and, being a stirring expression of the emotions then dominant in Russia, it was regarded as in some measure prophetic of the triumph of the Slavonic cause.

The March opens with a solemn section: *In modo di marcia funebre*. Four introductory bars lead to the elegiac theme, which is particularly characteristic of the composer. The *Trio* has two themes, both very national in style, and the Russian National Hymn—which is not distinguished for Slavonic colour—makes its appearance in the bass. In the final *Coda* the solemn melancholy of the music gives place to a brilliant and joyous mood, and the March ends on a note of victory.

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LIBRARY OF
DESCRIPTIVE NOTES

By ROSA NEWMARCH

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TO
SIR HENRY J. WOOD
THE MOTIVE POWER WHICH
KEPT US ALL MOVING FORWARD
FROM
THE FLY-ON-THE-WHEEL

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AUTHOR'S PREFACE

THE descriptive notes published in 'The Concert-goer's Library' are selected for the most part from the analytical programmes written for the Queen's Hall Orchestra between the years 1908 and 1927. This period includes the Symphony, Sunday, and Promenade Concerts. Some of the notes have also been written for the Liverpool Philharmonic Society, the Choral and Orchestral Union of Glasgow, the Sheffield Musical Festivals (1908 and 1911), and the Norwich Triennial Festivals (1911, 1924, 1927).

The author believes that the method of publication in miscellaneous groups of works will be found more convenient than devoting one volume entirely to Symphonies, another to Overtures, and so on. The works chosen for the earlier volumes are those most frequently heard in the concert-room, on the wireless, and the gramophone. It may be possible to follow the classical selections with a volume dealing entirely with modern composers.

Undoubtedly the most profitable time to read descriptive notes is just before—or even just after—hearing the works. During the actual performance attention should be wholly concentrated on the music itself.

These volumes, handy in size, and superior in print to the average programme book, will, it is hoped, satisfy the demand, frequently urged upon the writer, to give the notes a more permanent form.

CONTENTS

AUTHOR'S PREFACE v

*SUITES AND BALLET-SUITES FOR
ORCHESTRA, RHAPSODIES AND FAN-
TASIAS, MISCELLANEOUS DANCES*

SUITES FOR ORCHESTRA

Bach	Orchestral Suite No. 1, in C, for two oboes, bassoons, and strings	3
	Orchestral Suite No. 2, in B minor, for flute and strings	5
	Orchestral Suite No. 3, in D, for two oboes, three trumpets, drums, and strings	6
	Orchestral Suite No. 4, in D, for strings	7
Bach-Wood	Suite No. 5, in G, for strings	8
	Orchestral Suite No. 6	9
Bizet	Suite, 'Carmen'	12
	Suite, 'L'Arlésienne'	13
Bridge	Suite, 'The Sea'	15
Bruneau	Suite, 'L'Attaque du Mou- lin'	18
Casella	Suite, 'Le Couvent sur L'Eau'	21
Debussy	Suite, 'The Children's Corner'	24
Dohnányi	Suite in F sharp minor, Op. 19	26
Elgar	Suite, 'The Wand of Youth', No. 1	29
	'The Wand of Youth', No. 2	32

Grieg	Suite, 'Peer Gynt', No. 1 .	33
	'Peer Gynt', No. 2 .	35
	Lyric Suite, Op. 54 .	36
Moussorgsky	Suite, 'Pictures from an Exhibition' .	38
Parry	Suite for strings, in F (Lady Radnor's Suite) .	41
Purcell-Wood	Orchestral Suite .	42
Quilter	Suite, 'Where the Rainbow ends' .	44
Rameau	Suite, 'Castor and Pollux' .	47
Ravel	Suite, 'Mother Goose' .	49
Rimsky-Korsakov	Symphonic Suite, 'Scheherazade' .	52
Sibelius	Suite, 'Karelia' .	56
Tchaikovsky	Suite No. 1, in D minor .	57
	Suite No. 3, in G major .	61
	Suite No. 4, 'Mozartiana' .	64

BALLET-SUITES

Borodin	Danses Polovtsiennes ('Prince Igor') .	69
Delibes	Ballet-Suite, 'Sylvia' .	70
De Falla	Ballet-Suite, 'El Amor Brujo' .	71
Franck	Ballet-Suite, 'Hulda' .	74
Gluck-Mottl	Ballet-Suite, No. 1 .	76
	No. 2 .	76
Gluck-Wood	Ballet-Suite, 'Alceste' (Act II) .	77
Gounod	Ballet Music from 'Faust' .	79
Moszkowski	Ballet Music from 'Boabdil' .	80
Rubinstein	Ballet and Wedding March from 'Feramors' .	82
Saint-Saëns	Ballet Music from 'Henry VIII' .	83
	Ballet Music from 'Samson et Dalila' .	85
Tchaikovsky	Ballet-Suite, 'Casse-Noisette' .	86

RHAPSODIES AND FANTASIAS

Bartók	Rhapsody for piano and orchestra	91
Butterworth	English Rhapsody, 'A Shropshire Lad'	93
Chabrier	Rhapsody for orchestra, 'España'	94
Delius	English Rhapsody, 'Brigg Fair'	95
	A Dance Rhapsody	97
Dvořák	Slavonic Rhapsody No. 1, in D (Op. 45)	98
	Slavonic Rhapsody No. 2, in G minor (Op. 45)	99
	Slavonic Rhapsody No. 3, in A flat (Op. 45)	100
Enesco	Roumanian Rhapsody No. 1, in A (Op. 11)	101
	Roumanian Rhapsody No. 2, in D (Op. 11)	103
Lalo	Norwegian Rhapsody	104
Liszt	Hungarian Rhapsodies	105
	A General Note	105
	Hungarian Rhapsody No. 1 (see Hungarian Fantasia)	
	Hungarian Rhapsody No. 2, in D minor and G	106
	Hungarian Rhapsody No. 3, in D	106
	Hungarian Fantasia	107
Ravel	Rapsodie Espagnole	107
Wood	Fantasia on Welsh Melodies	111
	Fantasia on Scottish Melodies	113
	Fantasia on British Sea-Songs	115

MISCELLANEOUS DANCES

Boccherini	Minuet in A, for strings	119
Brahms	Two Minuets from Serenade in D (Op. 11)	119

Brahms	Three Hungarian Dances in G minor, D minor, and F	120
Coleridge-Taylor	Rhapsodic Dance, 'The Bamboula'	120
Dvořák	Slavonic Dances	121
Elgar	Three Bavarian Dances (Op. 27)	121
De Falla	Three Dances from the Ballet, 'The Three Cor- nered Hat'	123
Gardiner	'Shepherd Fennel's Dance'	124
German	Valse Gracieuse (Suite in D minor)	125
	Three Dances from 'Henry VIII'	126
Grainger	'Molly on the Shore' (Irish Reel)	127
	Clog Dance, 'Handel in the Strand'	127
	Shepherd's Hey (English Morris Dance tune) . .	128
Granados	Five Spanish Dances . .	129
Liszt	Mephisto Valse	133
Moussorgsky	Gopak (from 'The Fair at Sorochinsk')	134
Mozart	Minuet in D for strings .	134
O'Neill	Four Dances (from 'The Blue Bird')	135
Paderewski	Minuet in G for orchestra .	136
Pitt	Air de Ballet for strings .	136
Ravel	Pavane pour une Infante Défunte	137
	Valses Nobles et Sentimen- tales	138
Sibelius	Valse Triste	139
Strauss, Richard	Dance of the Seven Veils (from 'Salome')	140
Strauss, Johann	Valse, 'The Blue Danube'	141
	Valse, 'Tales from the Vienna Woods'	142
Sullivan	Dance (from 'Henry VIII')	143

Tchaikovsky	Valse (from 'The Sleeping Beauty')	143
	Valse (from 'Eugene Oniegin')	144
	Danse Cosaque (from 'Mazeppa')	144
Weber-Weingartner	Invitation à la Valse (Op. 65)	145

SUITES FOR ORCHESTRA

SUITES FOR ORCHESTRA

ORCHESTRAL SUITE NO. I, IN C, for two Oboes, Bassoons, and Strings. BACH

THE *Orchestral Suites* of Bach are, like his so-called English and French Suites for piano—a number of movements strung together, and written in the form of various, now obsolete, dances, preceded by an introduction or overture. They were cast in a polyphonic form, which was destined to become the immediate precursor of the symphonic form first established by Haydn and Mozart.

Whether the Suites were composed in Leipzig or Cöthen, says M. Albert Schweitzer in his remarkable work on Bach, is no longer an ascertainable fact. In any case the composer performed them not only for the Grand Duke of Anhalt-Cöthen, but also at Telemann's Musical Union in Leipzig, which he conducted from 1729 to 1736. He entitled these works *Overtures*, not Suites or Partitas, as they are sometimes called. It was then customary, says the authority mentioned above, to give this name to orchestral suites in which the introduction played the most important part. 'They are, however, true Partitas,' continues Schweitzer, 'just as much so as those which he included among his works for pianoforte; only that the old dances—the Allemande, Courante, and Sarabande—retire in favour of newer and freer movements.

'The introductory movements are monumental, all laid out on the plan of the French Overture. They open with a *grave* section, to which succeeds a lengthy, elaborate, and beautiful *Allegro*; the *grave* section being repeated at the close.'

In the example before us the *Overture* opens with the conventional slow introduction (*grave*), the parts being woven into a stately and dignified pattern. Ending in the key of the dominant, this introduction gives way to a

Vivace section built on a brisk theme, given out by oboes and first violins, the remaining groups of instruments entering one by one in accordance with the fugal treatment of the movement. During its course the three wind-instruments are occasionally heard in solo passages, which, however, are soon lost in a vigorous recapitulation of the theme by the strings. The *Overture* ends as it began, with a slow section.

Courante. Allegro.—A characteristic dance movement in $3/2$ time, written throughout for the whole orchestra, the wind merely doubling the treble and bass parts. The curious relapse into $6/4$ time in the concluding bar, so typical of the *Courantes* in Bach's piano suites, is not noticeable here as the piece ends on a sustained chord.

Gavottes I and II (Allegro vivace).—The first *Gavotte*, a delightfully fresh and spontaneous movement, is given out by the full orchestra, while in the second the two oboes have a soft solo-passage, charmingly accompanied by the strings. The first *Gavotte* is then resumed.

Forlane. Allegro.—A lively tune in $6/4$ time, recalling, curiously enough, the spirit of the old English country dances, though of Italian origin and said to be popular with the Venetian gondoliers. The contrapuntal element, never entirely absent in Bach's works, is represented by running figures in the second violins and violas.

Minuets I and II (Andante con moto).—Two contrasting sections, the first being assigned to the full orchestra, while the second is played softly by the strings only. The latter is the only movement in the score where the wind-instruments are silent throughout. The first *Minuet* is repeated after the second.

Bourrées I and II (Allegro).—A movement showing Bach in one of his most genial moods. The whole orchestra is employed in the first section, while the second, in the minor, is given to the three wind-instruments alone. The usual repetition of the first section concludes this cheerful number.

Passepieds I and II (Allegro moderato).—The whole of the final movement is played by the full orchestra, and, like three of the preceding numbers, it is designed in two sections with repetition of the first. The *Passepied* is a dance invented by the Brittany seamen in the sixteenth century. The French composer, Couperin, developed the form considerably. It became popular in England in the eighteenth century under the name of 'paspy'.

SUITE NO. 2, IN B MINOR, for Flute and Strings.
BACH

1. *Overture*. 2. *Rondo*. 3. *Sarabande*. 4. *Bourrée (I)*, *Bourrée (II)*. 5. *Polonaise*. 6. *Minuet*. 7. *Badinerie*.

The four orchestral Suites of Bach were by him entitled Overtures, the name of the principal movement being used to include the series of movements—generally in dance-form—which followed. The dances themselves were also designated 'Partien'. It will be remembered that Handel's Overture to the Occasional Oratorio comprises, in addition to the principal movement, a slow movement and a March, and his Overture to 'Samson' a Minuet. The Suite in B minor includes, besides the Overture proper, a Rondo, a Sarabande, two Bourrées, a Polonaise with Double, a Minuet, and a last movement entitled *Badinerie*.

The first movements of all the four Suites are in the form of the Overture, the invention of which is attributed to Lulli—namely, a grave Introduction and a fugal *Allegro*, ending in a return to the stately measure of the opening. The working out of the fugal theme is interrupted at intervals by short solo passages for flute, one of which, accompanied by sustained notes in the violins and violas, will arrest attention by its modern harmonies.

The Rondo (*Allegretto espressivo*) which follows has a charming theme for flute, and a striking effect is produced by the inversion of the descending fifth on its recurrence in the key of F sharp minor.

In the Sarabande the solo-instrument and the 'cello reply to each other in the form of a canon.

The first of the two Bourrées is played by the strings alone. In the second the flute has a solo part.

The Bourrées are succeeded by a Polonaise (*Moderato*). In this the flute doubles the violins an octave higher, and in the Double (or Variation) plays a descant on the Polonaise, the melody of which is given to the violas and 'cellos. The Polonaise is repeated *da capo*.

The sixth movement consists of a Minuet (without Trio) in which the solo-instrument takes no part.

The Badinerie (*Presto*), as its title suggests, is a lively, playful movement, the melody of which is heard on the flute throughout, violins and violas accompanying with detached chords, and the 'cellos with a fine moving part having frequent imitations of passages of the theme.

SUITE NO. 3, IN D, for two Oboes, three Trumpets, Drums, and Strings. BACH

As in all the Suites of Bach, the Overture of the one under discussion is cast in the Lulli form, consisting of a stately introduction (*grave*), followed by a quick fugal movement (*vivace*), and terminating in a return to the graver *tempo*. Here the fugal movement has two free episodes, the material of which seems to be derived from the second counter-subject (of semiquavers), the melody being given to the first violins, accompanied in the first instance by the rest of the strings and later on by the wind, the oboes having long sustained notes, while the second violins and violas reintroduce the fugal theme.

A very beautiful air follows the Overture proper. This has become very familiar, as it is often heard apart from the Suite itself. It is written for strings only, the first violins having the melody, the basses moving in dignified style in a progression of detached notes, which recalls the *Sanctus* of the Mass in B minor.

The first of the two *Gavottes* employs the full orchestra

once more. The second has a striking theme, given out by the whole orchestra in unison and octaves.

The air of the *Bourrée* is announced by the oboes and strings.

SUITE NO. 4, IN D, for orchestra. BACH

1. *Overture*. 2. *Bourrée (I)*, *Bourrée (II)*. 3. *Gavotte*. 4. *Menuet (I)*, *Menuet (II)*. 5. *Réjouissance*.

Bach wrote four Suites or Overtures for Orchestra; taking the title of the first and most important movement to designate a series of movements generally in dance-form. These works are believed to have been composed during the period when Bach lived at Cöthen (1717-23) as master-of-the-music to Prince Leopold. The Suite in question was originally orchestrated for three oboes, three trumpets, bassoon, drums, strings, and *continuo*. The initial movement is cast in the mould of the French overture, as fixed by Lully in the preceding century.

The *Bourrée*—like most of the dances which ultimately became fashionable at Court—originated in the countryside, probably among the Auvergne peasantry. It was danced in short skirts, and was said to have been approved by Marguerite de Valois because it displayed her remarkably beautiful feet and ankles. Bach has linked two *Bourrées* in this Suite. The trumpets take part in the opening and closing phrases of No. 1, and are silent in the alternative dance. At the close of No. 2, the first *Bourrée* is repeated.

Gavotte (con moto grazioso).—This dance took its name from the inhabitants of Gap, in Dauphiné, known as 'gavots'. In its early rustic form it seems to have been a gay kind of dance in which all the couples kissed each other in turn. But at Court it assumed a certain degree of decorum.

Menuet I (Allegretto).—The stately theme is given out by the wood-wind and strings, the repetition being by strings only. The wood-wind drops out in *Menuet II*, which is played by a quartet of solo strings.

The last movement of the Suite bears the fancy title of *Réjouissance*. It is a free, lively movement which takes the place of the customary *Gigue* with which the Suite was generally brought to a conclusion.

SUITE NO. 5, IN G, for Strings. BACH-WOOD

1. *Allegro vivace*. 2. *Andante*. 3. *Allegro deciso*.

The extremely difficult Organ Sonatas (sometimes called Trios) written by Bach for two manuals and pedal are so rarely heard that it was a happy thought of Sir Henry J. Wood's to arrange one or two movements from them for use in the concert-room.

The first number of the Suite included in this programme should perhaps be described as Vivaldi-Bach, since it is the first movement of one of the violin sonatas by the Venetian master, four of which Bach adapted for organ and sixteen for the clavier. That they were transformed and matured in the process goes without saying. Of the remaining two movements, the *Andante* is the slow movement from Bach's fourth Organ Sonata, while the *Allegro deciso* is derived from the sixth Organ Sonata.

The *Allegro vivace* (2/4) is an immensely spirited movement based on two themes—a vigorous subject for the orchestra and one, in triplets, for the solo-instruments. These are heard alternately, and the structure of the movement is so simple that it requires no further elucidation.

Andante (B minor, 8/8).—In all Bach's works there are few more expressive and tenderly dignified movements than this. As arranged in this Suite, the first manual of the organ is represented by the oboe and the *oboe da caccia*, the latter taking the notes which are too low for the ordinary oboe; the solo violin does duty for the second manual; while the 'cellos and basses fill the pedal part, the organ accompanying in chords. The first theme is announced by the oboe and answered by violin, oboe accompanying the answer with a counter-subject as important as the

theme itself. After a restatement of this material, and a cadence in F sharp minor, a new theme is propounded and developed in sequence. Subsequently, after a cadence in D, this subject is given by inversion with the addition of two expressive notes. In this form it is again developed in sequence. In both forms it receives embellishment on repetition. After an interrupted cadence, the lovely movement comes to a quiet and touching close.

Allegro deciso (G major, 2/4).—This is one of Bach's liveliest movements for the organ. The first theme is delivered with irresistible gladness by the first and second violins (in the Organ Sonata by both manuals) in unison. In the second strain the instruments echo each other. After a cadence in G, a new subject and counter-subject are introduced and answered contrapuntally. These are followed by an arpeggio passage accompanying a sequence ending in E minor, in which key the first principal theme reappears with a counter-subject. Further on, yet another counter-theme is added, and developed contrapuntally in close imitations. From these materials the entire movement is constructed, and ends with a restatement of the first subject as given at the beginning of the movement.

ORCHESTRAL SUITE (NO. 6). BACH
(Orchestrated by Sir Henry J. Wood).

1. *Prelude*. 2. *Lament*. 3. *Scherzo*. 4. *Gavotte and Musette*.
5. *Andante Mistico*. 6. *Finale*.

Pursuing his idea of orchestrating certain beautiful, but comparatively rarely heard, movements from Bach's works for use in the concert-room, Sir Henry J. Wood has followed up his Suite in G (No. 5) by this orchestral Suite No. 6. His method is to adapt his orchestration as closely as possible to what he feels to be the mood of the original pieces. This is not perhaps the place in which to meet half-way the objections of purists to anything which savours of the 'arranging' or 'modernizing' of Bach; but

one cogent argument in favour of these popular orchestral suites may be brought forward: if a law were passed forbidding the performance of Bach's music in ways that did not conform with the archaic conditions of his day, it is certain that the mass of music-lovers would remain in ignorance of many of his noblest and loveliest ideas. And if the modern grand piano and the modern 'orchestral' pianist be admitted as interpretative mediums, why not the orchestra with its greater possibilities of rendering Bach's broad and profoundly touching slow movements as well as those which demand immense agility from the soloist?

1. *Prelude (Presto, veloce e leggiro)*.—This is the Prelude No. 3, from the Well-Tempered Clavier. It is scored in the fleetest and most gossamer style. Sir Henry tells us he wrote down the orchestration in a wood, on a hot day, when the light and nimble rhythmic movement of the *Prelude* seemed interwoven with the restless dancing of the tiny winged gnats overhead. Over the quivering, oscillating figure for muted strings, the chords for three flutes, one bassoon, and a muted horn give a languid and melting effect. This idea is maintained to the end, where the last three chords, instead of being hammered out emphatically, in the style of certain 'orchestral' pianists, are treated in the mood of what has gone before.

2. *Lament (Adagio)*.—This is taken from the 'Caprice on the departure of a beloved Brother', written for clavier; a little work in which tears and smiles are as naturally blended as in real life. The ground-bass of four bars is given to three bassoons, 'cellos, and bass, *piano, tranquillo*; thus showing a certain affinity with that of the 'Crucifixus' in the B minor Mass. These fifty bars, expressive of the regret and emptiness that follow upon a deeply-felt separation, are as poignant and full of tender grief as anything Bach ever wrote. The sobbing phrases for wood-wind, moving in unison, and in falling figures, are strangely touching, heard over the three-part harmony for horns.

3. *Scherzo (Molto Allegro Giusto)* from the third Partita for Clavier. The Partitas differ from the French and English Suites by their greater freedom of form and deeper emotional expression. This Scherzo is imbued with life and freshness. Its vitality manifests itself in the insistent *sforzando* figure which is in evidence throughout the number. There is some delightful semi-staccato work for flute and clarinet, with leaping octaves in the bassoon. It all passes by in a concentrated flash of exhilarating light and motion.

4. *Gavotte and Musette*, from the Sixth English Suite for Clavier. The Gavotte is scored in a large and stately manner. The first two steps are very marked, 'with the point of the toe', so to speak. The Musette (Bach calls it Gavotte No. 2) is scored for three instruments only—oboe, solo viola, and horn, over a tonic pedal throughout.

5. *Andante Mistico*.—'Ever since I could play at all, this—my favourite Prelude of all the "Forty-eight"—has been my despair,' says Sir Henry J. Wood. 'It always suggests to me a little Gothic side-chapel in which one lonely suppliant is praying fervently, using that step-like, mounting figure which I have given to the horn. I never could get the atmosphere of half-darkness, of mystical fervour and resignation from the pianoforte; and recently it occurred to me that only the colour and fragrance of wood-wind instruments could effect what I wanted.' The number is scored for wind-instruments only. The mood of the piece accords in many respects with the orchestral Ritornal at the opening of Part II of the *Matthew Passion*, where the Daughter of Zion is distractedly seeking the lost Saviour in the deserted garden. But there the figure used suggests physical movements, whereas here it is rather a figure of spiritual aspiration.

6. The *Finale* offers a complete contrast to the foregoing number. It is the *Preludio* from the third Partita for solo violin which Bach himself used in various ways as, for example, in his Suite for Clavier in E major; and again as

a Symphony preceding his Cantata 'We thank thee God' (No. 29), where it is scored for three trumpets, drums, two oboes, and strings. In the present arrangement nothing has been altered in the music for solo violin, but a brilliant and jubilant orchestral accompaniment has been added—that is to say orchestral in the modern sense of the word.

SUITE, 'CARMEN'. BIZET

1. *Prelude*. 2. *Entr'acte in G minor*. 3. *Entr'acte in E flat*.
4. *Entr'acte in D minor*. 5. *Danse Bohémienne*.

The composer of 'Carmen' was born in 1838, and died at the early age of thirty-seven—just three months after the production of this opera in Paris—on 3 June 1875. He was the most gifted of those young French musicians who, early in the 'sixties, started a progressive movement in favour of greater dramatic truthfulness, and in opposition to the well-worn conventionalities of Italian opera. His first opera, 'Les Pêcheurs de Perles', was brought out at the Théâtre Lyrique, Paris, soon after Bizet's return from Rome, whither he had gone, as was customary, after winning the *Grand Prix* at the Conservatoire. This work was followed by 'La Jolie Fille de Perth' (1867); 'Djamileh'; and the incidental music to Alphonse Daudet's play 'L'Arlésienne'.

It is no exaggeration to say that by its palpitating vitality, clarity, and truth of expression 'Carmen' created a fresh point of departure in opera. It is not merely intensely French in conception, but it voices the spirit of the Latin race. To certain temperaments it makes a profound appeal. Tchaikovsky said that it was one of those rare works which reflected the spirit of a whole generation. Nietzsche, after he had ceased to be a Wagnerite, attached himself with a kind of adoration to 'Carmen'; he, too, understood it as a clear, vivid expression of the Latin as contrasted with the Teutonic element when he exclaimed after hearing it: 'We ought to "mediterraneanize" music!'

The Suite in question consists of the Prelude to the

opera, three orchestral interludes, and the 'Danse Bohémienne'. The Prelude begins with the music that accompanies the opening of the Bull-fight in the fourth act. Later on the theme of the familiar Toreador's Song is introduced.

SUITE, 'L'ARLÉSIENNE'. BIZET

The first performance of Alphonse Daudet's play 'L'Arlésienne' took place at the Vaudeville, Paris, on 1 October 1872, and not a little of its interest was derived from the fact that the incidental music was written by a composer so brilliant and original as Bizet—although at that time 'Carmen' was still unknown to the world. The music composed for 'L'Arlésienne' is a great advance upon that of Bizet's earlier works 'Les Pêcheurs de Perles', 'La Jolie Fille de Perth' ('The Fair Maid of Perth'), and 'Djamileh'. The subject was indeed admirably adapted to the temperament of this ardent seeker of passion and life. From this tale of fatal love, enacted in the sunny atmosphere of Provence, it was a brief and most natural transition to the still more vivid realism and vehement passion of 'Carmen'. Bizet's life made up in intensity what it lacked in length of years; and the leading feature of his last two works is their palpitating vitality. It was this element of impassioned realism which, as M. Camille Bellaigue observes, caused the immediate failure of 'Carmen', only to save it for all time to come. In 'L'Arlésienne', he says, 'everything is alive; even inanimate objects have a voice and tears. At night, before it falls asleep, the burning plain responds to the cry of the shepherds recalling their herds. A lament arises from the pool of Vaccarès and hangs over the waters. Finally at the nocturnal hour when the youth, mad with love, carries out his terrible suicide, the belated guests at his tragic wedding-feast go their way singing. They sing that old Provençal air, the "March of the Kings", in a lugubrious tonality—already it has an almost funereal

sound—and the shadow and deathlike stillness seem to engulf it like a last sigh, a last gleam of life.'

Two Suites have been arranged from the music to 'L'Arlésienne'. Of the five numbers included in this notice the first three are taken from No. 1, and the remaining two from No. 2.

1. *Prelude*.—This is the overture to the play, based upon the march-tune to which reference has already been made. Generally speaking, this *Prelude* is the epitome of the psychological situation. Frédéri, a young Provençal farmer, is passionately in love with L'Arlésienne, a dancer in the neighbouring town of Arles, but he is torn between his passion for her and the knowledge that her past life sets her apart from him. Finally he commits suicide, being unable either to forget his love or her unworthiness.

2. *Menuet (Allegro giocoso)*.

3. *Adagietto*.—This music, scored for muted strings, forms the soft accompaniment to a scene in the play in which the hero's mother meets her old lover after fifty years' separation.

4. *Menuet*.—The air is given to the flute, with harp accompaniment, the *Trio* being played by the full orchestra. The first part is then repeated in the usual way.

5. *Finale*.—The March from the first number is played by the entire orchestra, after which we come to a change of time (*Allegro vivo e deciso*), and the dance-theme (*Farandole*) is stated softly by the flute and clarinet, the rhythm being punctuated by the side-drum. As the other orchestral groups begin to take part in the music, it steadily increases in brilliance and sonority, the March being heard in combination with the *Farandole* transferred to a minor key. A showy *Coda* brings the movement to an end.

The *Farandole* is a Provençal dance of ancient origin in which the dancers follow each other, two by two, in a long procession, headed by the local musicians playing on their gaboulets (a kind of primitive flute), the rhythm accentuated by the 'tuck-tuck' of the *tambourin*, or side-drum.

SUITE FOR ORCHESTRA, 'THE SEA'. FRANK BRIDGE

1. *Seascape*. 2. *Sea-foam*. 3. *Moonlight*. 4. *Storm*.

A work by an Englishman dealing with the sea is always of special interest, for we ought to penetrate more profoundly into this endless source of poetic inspiration than most nations. Yet, so far, our native musicians have not extolled the many aspects of ocean with anything approaching the passionate adoration to which it has stirred our poets and painters. We have a few beautiful sea-pictures with the right atmosphere, but none of our musicians has sung of the sea with the ardour and intimate insight of a Swinburne. This is not the place for criticism, yet it is not misusing the purposes of an analytical programme to say that the composer of this Suite has really added something very admirable to our sea-music. The music depicts four aspects of the sea, each number being a complete tone-picture in itself, although some of the thematic material is carried on from one movement to another. The work is scored for a large orchestra; full percussion is employed, but there are no eccentric innovations in the way of instruments.

1. *Seascape* (*Allegro moderato*, E major, 9/8) *paints the sea on a summer morning. From high cliffs is seen a great expanse of waters lying in the sunlight. Warm breezes play over the surface. A long-drawn tonic chord is given out—rising and falling crescendo and diminuendo—bringing a sense of spaciousness and tidal motion. The violas next present a theme which mounts and declines over sustained notes in the wood-wind. When this is over, the oboe introduces a figure which is the germ of a subject that eventually becomes the connecting link of the work. Meanwhile there is some development of what has been described. The rocking bass and the arpeggio for harp should be noticed, as they subsequently appear again. During the discussion of these materials, the flute delivers another motive, and then a crescendo leads up to the statement of*

the principal theme by violins, violas, and 'cellos in unison. It does not need to be labelled, since it appeals very directly to the imagination, but it may be remembered as 'the call of the sea'. The subject is not of the brief and fragmentary kind, but is, one imagines, the result of thematic evolution. The latter part of it, marked *dolce*, is used for purposes of development, as are also an accompanying melody, given by the 'cellos, and a two-bar phrase, heard from woodwind, horns, and strings, and repeated by muted horns. Later on the *cor anglais* has a solo, accompanied by synco-pated chords for strings and a holding-note for bass clarinet. The remainder of the movement is built on these materials, treated with a delicate and tactful sense of orchestral colour. In the recapitulation the viola theme is allotted to the clarinet; near the end a new descriptive figure appears in flutes and clarinets, which suggests to the fancy a flight of seabirds startled from their homes in the cliffs, and 'winnowing the lightsome air' as they flock seaward.

2. Sea-foam (*Allegro vivo*, G minor, 2/4). *The sea-foam froths among the low-lying rocks and pools on the shore—playfully, not stormily.* A theme is given to flutes with clarinets as a support. It then passes to the bassoon, and after a pause it is tossed from one instrument to another. A second strain is assigned to the first clarinet, the second clarinet echoing its last three notes an octave lower. A chord for horns, followed by a silence, precedes the entry of the true first subject of the movement, given *pianissimo* in lightly moving semiquaver figures, with now and again an echo-phrase from the wind, while the horns repeat their chord. A second theme—a sustained melody—is for woodwind, accompanied by rippling arpeggio figures for harp. In the restatement this theme is used by 'cellos and horns to accompany the principal theme. The gay mood of the sea, the drive of 'the living spray across the sunny air', are well described in the movement, which is of the nature of a *scherzo*. The horns (muted) renew their oft-heard call as the music comes to a close.

3. Moonlight (*Adagio ma non troppo*, F sharp minor, 3/4). *A calm sea at night. First the moonbeams are struggling to pierce through dark clouds, which eventually pass over, leaving the sea shimmering in full moonlight.* A soft chord in muted strings, on which the clarinet indicates a figure afterwards used by the harp as an accompaniment. The oboe answers this with a hint of the coming theme, which is presently announced by first violins, first clarinet, and *cor anglais*. The harp now takes up its ascending figure, and at the third bar another theme is introduced by flutes. This is the 'moon motive', and it continues in dialogue with the first subject until the restatement is reached. Then the introductory bars are heard again, but with different orchestration. The first subject has now vanished, and the second theme is given out by strings in octaves, the wood-wind having the original harp figure, while that instrument has a variant of it. The number ends calmly on the major chord.

4. Storm (*Allegro energico*, E minor, 6/8). *A raging storm. Wind, rain, and tempestuous seas.* A drum-roll *crescendo molto* leads up to vehement chords for wood-wind and brass. We are plunged straightway into the terror of tempest. And now the strings begin their rushing, tempest-driven figures, flying up and down in loud chromatic scales, while the horns break in savagely with the chord of F against the E of the strings. Later on, the basses and bassoons oppose a stubborn, resentful phrase, which alternates with chromatic scales. The violas recall the sea-theme in a modified form. Indeed, much of the thematic material from the first and second movements is washed up, so to speak, in the course of the storm, reminding us that we are confronted with the same smiling and playful element, but in a different mood. Another passage, suggestive of irresistible, striding force is heard in the trombones and basses. The striding passage recurs in the higher instruments, and again in the *cor anglais*. The storm gradually subsides. 'The wrecks of the tempest, like

vapours of gold, are consuming in sunrise.' After a silence, begins the final restatement of the Sea theme, now given by wood-wind as well as strings in unison and octaves with strong, running figures for harp. The last ten bars may be regarded as the sea-lover's dedication to the Sea.

SUITE, 'L'ATTAQUE DU MOULIN'. BRUNEAU

Alfred Bruneau's first opera, 'Kérin', appeared in 1887. It was not, however, until the first performance of 'Le Rêve' (18 June 1891), founded on Emile Zola's novel of the same name, that the world began to regard him as a great force in dramatic music. 'Le Rêve' was followed by 'L'Attaque du Moulin' (1894), 'Messidor' (1897), 'L'Ouragan' (1900), and 'L'Enfant Roi' (1905). Of these works 'L'Attaque du Moulin' possessed the foremost claims to popular success, and music-lovers who can recall the strong and thrilling interest it aroused on its first performance at Covent Garden in July 1894, may well regret that it has been so much neglected of late years.

The opera on which this orchestral Suite has been based takes its name and subject from a tale by Emile Zola which came out in a volume of short stories by various leading French writers, entitled *Les Soirées de Médan*. It deals with a touching episode of the Franco-German war of 1870. The following brief account of the plot of the opera, which is necessary to the complete understanding of the Suite, has been taken from Arthur Hervey's monograph on Bruneau in the 'Living Masters of Music' series:

'The first act is descriptive of peace. The miller Merlier is celebrating the betrothal of his daughter Françoise to Dominique, a young Flemish peasant. The music is instinct with life and animation, and the choruses of the villagers are bright and attractive. Happiness reigns supreme. Suddenly a drum is heard from without. The drummer enters and states that war has been declared. The first tragic note has been struck. Marcelline, the foster-mother of Françoise, rises and bitterly declaims

against the horrors of war. She recalls how she had once two sons who were taken from her to die on the field of battle. It has been said that Marcelline was intended to suggest France mourning the loss of Alsace and Lorraine.

'The second act opens with an exact reproduction of Alphonse de Neuville's famous picture, "The Last Cartridge". A realistic orchestral interlude tells that the war is in progress. Dominique, being Flemish, has not had to serve, but on the arrival of the Germans, his hands showing marks of gunpowder, he is seized and condemned to be shot at daybreak. In a beautiful soliloquy he bids farewell to Françoise and the forest.

'The third act commences with a singularly original and pathetic scene. A German sentinel is keeping guard in the forest and singing a plaintive ditty. Marcelline approaches and questions him concerning the reasons that have brought him there. He answers that he knows not why he came, and speaks of the mother and sweetheart he has left behind awaiting him. Then, suddenly remembering his duty, he bids her move on. Presently Dominique makes his escape, and, catching this sentry unawares, stabs him. The Germans arrive on the scene, but Dominique has vanished in the forest. The captain then declares that if he is not found Merlier must suffer in his stead. The soldiers sing a dirge over their fallen comrade.

'Morning dawns. Merlier determines to save Dominique, who has returned during the dark hours. He pretends that all is well, and persuades his future son-in-law to escape and join the French troops. To his daughter he also keeps up this heroic falsehood that the enemy has set him free. Dominique departs to join the nearest French contingent. When the Germans hear that the French are approaching they prepare to retreat. But first they execute sentence upon Merlier. Almost immediately afterwards the French soldiers appear, accompanied by Dominique, shouting 'Victory'. He rushes towards Françoise with a gesture of rapture, but she, horror-stricken, can only point to the

lifeless body of her father. The curtain falls upon Marceline's agonized exclamation: "O war! Heroic lesson and scourge of the world!"

The order of the movements of the Suite does not adhere to the dramatic sequence of the opera, since the section which depicts the betrothal of Françoise and Dominique is placed at the end. At the commencement of the score is the following quotation from Zola's tale: 'Greater peace never descended upon a happier spot on earth.' These words give the emotional keynote to the opening movement.

1. *Prelude and Lied*. The Prelude, indicated 'very slow, calm, and placid', is based on a beautiful broad melody given out by the oboe over sustained chords for strings and harp. Although closely resembling the actual Prelude to the opera, the form in which we now hear it is practically that of the introduction to Act III, where it merges into the song of the German sentinel (*Lied*), 'Mon cœur expire et moi j'existe' ('My heart expires, but I live on').

2. *La Guerre. La Forêt* (War. The Forest). The first part of this movement is drawn from the prelude to Act II, where the scene represents a room in the mill, damaged by bullets, the windows barricaded with bedding, &c. It begins 'moderately, but with violence', and goes on to a more animated section, giving place in turn to a march which leads to an agitated climax. Here the curtain rises upon the French captain and his handful of men, among whom Dominique has been actively engaged in the defence of the building. Then comes the arrival of the Germans and Dominique's arrest. This portion of the Suite, with its realistic description of warfare, is succeeded by a quieter mood, and soon we hear Dominique's farewell to the forest ('Adieu, forêt profonde'), in 9/8 measure, the touching melody of which is here given to a solo 'cello.

3. *Les Fiançailles au Moulin* (The Betrothal at the Mill). It is easy to understand why this animated movement, which is really based upon the introduction to Act I, should have been considered more suitable as the *finale* to

an independent Suite than the music which accompanies the tragic ending of the opera. It opens briskly, and we see in our mind's eye the courtyard of the mill, with the big cask of wine ready to be broached, and Marcelline busy with her preparations for the festival. Next comes a section, marked 'rather lively, with a sense of rural gaiety', which in the opera signals the arrival of the young girls who accompany Françoise in her betrothal veil, and of Dominique with his bachelor attendants. This is followed by a version of the girls' chorus 'Dans le bois ne va plus la belle' ('To the woods the fair maid goes no more'), in 6/8. With alternations of these two sections the movement is occupied until we reach a reminiscence of the lively chorus 'Que la roue à la voix chantante' ('Oh may the singing wheel speak of eternal love'), which grows warmer and more animated with the general benediction upon the young couple. The movement ends with a return to the first theme.

SUITE, 'LE COUVENT SUR L'EAU' (COMÉDIE CHORÉGRAPHIQUE). ALFREDO CASELLA

Alfredo Casella, born at Turin in 1883, studied in France, where he resided for some years prior to his being appointed Professor at the Accademia Santa Cecilia in Rome. He is one of the most erudite, and at the same time most progressive, personalities in the world of contemporary music. There is hardly a composer, old or of the most advanced type, of whose works he is not thoroughly *au fait*. Added to his amazing knowledge of musical literature of all ages, Casella is a brilliant pianist, and has a keen sense of humour. He has written some sets of pieces in the styles of various composers entitled, 'A la manière de . . .' which have far more wit than is usual with such parodies. His principal works include: a Heroic Elegy, to the memory of Italian soldiers fallen in the war; a Violoncello Sonata; a Nocturne for Orchestra, 'Notte alta'; a symphonic work entitled 'Notte di Maggio'; numerous pianoforte pieces; and a Dance Comedy (Comédie Chorégraphique) 'Le Couvent

sur l'eau'. It is from this work that the Suite we are about to hear has been selected. It includes some of the most characteristic movements in the Ballet, and well illustrates the individuality of Casella's style.

1. *Marche de Fête* is a brilliantly orchestrated piece, which depicts with humour—almost grotesque humour—the passing of a motley crowd. On a reiterated note in the bass, the clarinets and bassoons start a whimsical March-theme, the trumpet answering with a second subject. The rigid bass then begins to move, and the strings enter with a new theme which, together with the motives already enumerated, forms the main thematic material of the number. All this is treated with great ingenuity and brilliance. Presently the change of time to $3/4$ brings us to a passage in consecutive common chords for wood-wind and brass, the violins sustaining a long trill. This is succeeded by a climax (*largamente*) in which a tumult of short figures, a medley of various patterns, seems to suggest some frenzied excitement among the crowd. This leads to a recapitulation of the March theme in which the whole orchestra takes part.

Ronde d'Enfants.—Wood-wind, in unison, announce a gay and simple theme, like a child's song, suddenly interrupted by the brass. The development of the idea is easily followed, for the number is as simple in structure as it is elaborate in scoring.

Barcarolle and Sarabande.—An impassioned introduction of four bars leads over a *rallentando* to the Barcarolle, the luscious and lilting melody of which—a song without words—is for soprano solo. At the point where the last long phrase of the voice part ends on a full close, the theme given out by oboes and 'cellos claims attention, as it takes an important place in the development of the movement. The end of the Barcarolle is marked by a soft tremolo in the lower strings, the bass drum adding a deep rustling sound, against which the voice has a phrase in the style of an improvisation. This is followed by an *Andante*, pre-

paring us for the grave mood of the noble *Sarabande*. This simple but beautiful movement can safely be left to make its own appeal to the hearers without analysis.

Pas des vieilles Dames.—This number affords a complete contrast to the preceding one. It suggests a mood of tolerant, indulgent mockery of things jejune and old-fashioned. The precise and neat little theme announced by solo oboe is directed to be played 'stiffly and pretentiously'. It is frequently in evidence, either in its entirety, or in fragmentary or distorted versions. Soon after the opening, a transient, quizzical passage is heard against it in the wood-wind, the theme itself being played by strings. A musical box sets going an old-world Gavotte; the clever imitation being effected by the combination of harps, strings pizzicato, little bells, mandoline, and celesta (four hands). This is in the major key. When we return to the minor, the Gavotte is ingeniously combined with the first subject.

Nocturne and Dance.—The Nocturne consists of a few bars only, and is richly harmonized, the dividing of the strings adding greatly to the soft and amorous character of the music. A solo violin soaring upwards produces a serene and contemplative atmosphere which culminates in an arpeggio passage for celesta. A few bars lead straight into the Dance, which begins with a tremolo in the violas, the subject appearing immediately afterwards in the 'cellos and basses, *pianissimo*. It is a movement exhilarating in its rhythm, but it remains for some time subdued in scoring, strings, horns, and trumpets being muted until nearly the end. A sense of approaching climax haunts the music, but the excitement gradually waxes, only to subside quickly. The Dance ends very softly, but without relaxing speed, and seems to vanish like a fantastic dream.

SUITE, 'CHILDREN'S CORNER'. DEBUSSY

1. *Doctor Gradus ad Parnassum*. 2. *Jumbo's Lullaby*.
3. *Serenade for the Doll*. 4. *The Snow is Dancing*. 5. *The Little Shepherd*. 6. *Golliwogs' Cake-Walk*.

It was a happy thought on the part of M. André Caplet to make a very effective, and authorized, orchestral version of Debussy's suite of pianoforte pieces, entitled 'Le Coin des Enfants' (Children's Corner), which had met with such success in their original form. That Debussy owes the idea of these nursery sketches to the Russian composer Moussorgsky in no way detracts from their charm and originality. Moussorgsky wrote his inimitable series of child-portraits in the 'sixties, and nearly a generation intervenes between his work and that of the French composer. The medium, too, is entirely different. The Russian musician gave us *vocal* pictures of child-life, reproducing with marvellous insight and fidelity the intonation and accent of the children whom he knew and studied so closely. Moussorgsky's children depict themselves; they interpret in these songs their own moods of sweetness or naughtiness. Debussy writes a suite of pieces to amuse children, and incidentally the grown-up babies as well. The two composers have this in common, that to them the nursery is not a tiresome necessity, to be relegated to attic or basement, but a place where life may be enjoyed and observed, offering as much variety of pathos and humour as other corners of the world.

The orchestral Suite consists of four numbers. No. 1, *Doctor Gradus ad Parnassum*, is, as the name implies, a study. It is orchestrated for double wood-wind, four horns, trumpets, harp, and triangle.

No. 2. *Jumbo's Lullaby*.—The grotesque theme is given at first to the double-basses. Later on, the strings set up a pretty rocking accompaniment, and the air is transferred to the horns and continued by oboes. The middle portion grows more animated, and is very humorous. We hear

Jumbo's deep breathing in the bassoons, while the bass-drum marks the rhythm persistently. A solo violin soars up *pianissimo* into the highest registers and descends in intervals of fourths and fifths, accompanied by charming harmonies in oboes, violas, and 'cellos. The slumber-song ends with a repetition of the opening theme, now heard from the flutes and first violins, with a counter-melody for oboes, second violins, and violas. It dies away softly in the double-basses—Jumbo is wrapped in elephantine slumbers.

No. 3. *The Doll's Serenade*.—Over a tonic and dominant pedal in the 'cellos, the upper strings start a *pizzicato*, mandoline-like accompaniment, the clarinets and oboes introducing fragments of melody. Further on a longer and more sustained theme is given out by 'cellos and bassoons, the horns subsequently taking the place of the latter instruments. There is a central section in the minor, after which the first part is repeated, the introductory melody now occurring in the flutes. The *Serenade* ends softly, in much the same way as it began, the harp having an ascending arpeggio.

No. 4. *The Snow is Dancing*.—This is depicted by the light fluttering semiquavers of the first violins. The second violins and violas give the same theme in unison, but in quavers. Solo 'cellos and harp have sustained notes. A second theme, 'sweet and sad', appears later on in clarinets and harp. Against this *cantabile* air the violins keep up their persistent dancing figure. After a *sforzando* chord the snowflakes seem to fall less thickly, and the 'cellos introduce a new snatch of melody. Then the dancing begins again, the horn calling softly to summon the snow-sprites. It is a pretty picture that hardly lends itself to the terms of musical analysis.

5. *The Little Shepherd*.—The wood-wind plays the chief part in this little pastoral. The oboe gives out the principal melody, the clarinet having a continuation. The first section finishes on a tonic chord. Then the oboe starts afresh, and this time the ending is in the dominant. In the third

stanza the oboe solo is followed by the flute, and afterwards the two instruments join in duet fashion, the conclusion resembling that of the first portion.

6. *The Golliwog's Cake-Walk* is very fully and brilliantly scored, and presents many droll and clever effects of orchestration. Cymbals, bass-drum, and tambour are freely employed. It has a dry, snappy theme, announced by full orchestra. The middle section is rather slower, and brings a change of key (to G flat). Bassoons and violas have sustained notes, the wood-wind and violins coming in with detached quavers on the weak beats of the bar. A *sostenuto* phrase for strings marked 'With great emotion' has a comic effect amid this jerky dance-rhythm. The first portion of the movement is repeated, and the dance ends with a little rushing figure in contrary motion, and loud, detached chords.

SUITE FOR ORCHESTRA IN F SHARP MINOR (OP. 19).
DOHNÁNYI

1. *Andante con Variazioni*. 2. *Scherzo: Allegretto vivace*.
3. *Romance: Andante con moto*. 4. *Rondo: Allegro vivace*.
This work is scored for a large modern orchestra, including, besides the usual instruments, triangle, cymbals, side-drum, bass drum, castanets, and harps.

1. The first strain of the theme with variations is given out by the wood-wind, and restated by the violins with accompaniment for clarinets and bassoons. The second strain is treated in much the same way, the first horn joining in its presentation, while wood-wind and all four horns reinforce the strings in its repetition.—Variation I (*Più animato*). The sustained notes of the melody are broken up into semiquavers in groups of two, strings and wood-wind answering each other; in the repeats clarinet and flute have expressive solo passages.—Variation II (*Molto più allegro*) starts *forte* and *marcato*, the horns leading off and the wood-wind replying with vigour. The 'cellos have rapid arpeggio figures, the violins coming to the front later

on with passionate phrases, heard against a drum-roll. In the second half of the variation, the 'cellos have a melody, afterwards transferred to violins, accompanied by a flowing triplet-passage for clarinets.—Variation III (*Andante tranquillo*) is in the major, the violas and 'cellos having the theme, with an accompanying melody for first oboe. In the second half of the movement the subject is heard from the horns and bassoons, joined after a time by wood-wind. In the repeat the theme is taken over by the strings.—Variation IV (*Allegro*). Here the key reverts to the minor, and the *cor anglais* presents a melody which is restated by flute and clarinets, the strings having a persistent murmuring accompaniment, while two flutes answer each other with arpeggio figures. Later on the theme for *cor anglais* rings out in octaves from the trumpets during a *fortissimo* climax.—Variation V (*Vivace*). The drums start a tonic and dominant figure which is maintained by one or other instrument throughout the course of the movement. The bassoons then announce the original theme, in thirds. This is presently taken over by clarinets and eventually by strings and wood-wind. The variation ends with reiterations of the drum figure in a steady *crescendo* leading up to the great outburst of sonority in which Variation VI (*Adagio*) comes into being. This is in the major. On a pedal-point given in six octaves by the strings, the brass and a portion of the wood-wind deliver an impressive phrase, echoed softly in slow arpeggios by the harps. The violins usher in a sustained melody, other instruments having references to the theme. The variation dies away in ascending triplets for harps over long-drawn notes in the strings.

2. *Scherzo* (*Allegretto vivace*, A minor, 3/8).—The drum gives out a steady rhythmic pulsation over which flutes and clarinets have the first phrase of the theme, which is developed by the strings. The presentation of the subject by full orchestra, with heavy chord effects in strings and horns, and *glissando* passages for harps, is followed by a

Trio, in A major, wherein the clarinet introduces a new theme on a pedal held by the violas and 'cellos. This melody is repeated by other instruments, the pedal being continued into the recapitulation of the *scherzo*. In the course of this the horns restate the subject of the *Trio*, accompanied by all the strings supplying the pedal-point, to which the fifth is now added.

3. *Romance* (*Andante poco moto*, F major, $3/4$).—The strings, *pizzicato*, give out the figure of accompaniment. At the fourth bar the oboe announces a graceful and expressive melody which is continued by solo 'cello. A change of time to $2/4$ and of key to F sharp minor (and afterwards to A) brings a new theme for *cor anglais*, followed by a phrase for flutes and clarinets. After this the strings have a sustained and impassioned passage, in which the clarinet takes a share. In the recapitulation an embellished version of the original oboe melody is played by solo violin, with imitations by solo 'cello and viola, while the harps have an elaborate accompaniment. In a short *Coda* the *cor anglais* solo in F sharp minor alternates with the violin solo.

4. *Rondo* (*Allegro vivace*, A major).—The first subject is delivered by strings and repeated by wood-wind.—A second strain is given by mixed orchestra. After a *glissando* for harp, flute and clarinet proceed to indicate the second subject, and are answered by the first violins. The subject itself is presented, in the dominant, by strings and bassoons in sixths and octaves. Some development of the first theme by trumpets and horns, and afterwards by other instruments, forms the peroration of the first section of the *Rondo*. The restatement of the leading subject as commencement of the second division of the movement is assigned to violins, wood-wind, and horns in octaves, in the key of F sharp major. The accompaniment now consists of reiterated chords in march-rhythm given by other groups in the orchestra. There is some discussion of this by horns, violas, and 'cellos, and the second subject of the

first section of the *Rondo* is recalled, apparently because in the third division the original theme of the Variations is substituted for it. The movement ends with a short *Coda*, fully orchestrated, founded on the first subject of the *Rondo*.

SUITE, 'THE WAND OF YOUTH' (NO. I, OP. 1A). ELGAR
(Music to a Child's Play.)

1. *Overture* (*Allegro molto*). 2. *Serenade* (*Andantino*).
3. *Minuet* (old style) (*Andante*). 4. *Sun Dance* (*Presto*).
5. *Fairy Pipers* (*Allegretto*). 6. *Fairies and Giants* (*Presto*).

This Suite, in its present form, was first played by the Queen's Hall Orchestra at a Symphony Concert conducted by Sir Henry J. Wood on 14 December 1907. It is a revised version of a very early work, written in 1869, when the composer was only twelve years of age, and originally scored, we are told, for 'domestic orchestra'. The music was prepared for a Child's Play, and a few of the original stage directions are left in the score; otherwise no particulars as to the plot or characters are forthcoming. These fresh thoughts of an adolescent but poetic fancy, retouched by a master's hand, have a charm of their own—the charm of the bud and the perfect bloom seen on one branch.

1. *Overture*.—The strings give out the first theme, which is almost immediately taken up by the full orchestra. This is repeated a tone higher. We now come to a second subject marked *cantabile*. After the first theme has been worked for a time, some transitional passages in the strings lead to a return of the second subject, now indicated *largamente*. A figure consisting of a dotted quaver and semi-quaver, derived from the first theme, is heard in the flutes and the first and second violins, while the lower wind and strings descend chromatically in even crotchets. The *Overture* concludes with a short *Coda* built upon the opening theme.

2. *Serenade*.—The movement begins with a few bars of

rhythmic accompaniment for bassoons and strings, after which the clarinet announces the graceful melody of the Serenade (*dolce e semplice*), accompanied lightly by the strings and harp. Presently the first violins give out a new subject *pianissimo*, but more emotional than the first. This is re-echoed by the wood-wind. The opening melody is brought back by the first violins. The entire atmosphere is quiet and subdued. This is a dream-serenade, unbroken by any conventional, impassioned climax. A soft roll for drum is introduced at the close of the movement, which ends in a reminiscence of the introductory theme.

3. *Minuet* (old style).—This movement is scored for wood-wind, two horns, and strings. At the beginning it bears the indication: 'The two old people enter'. We may surmise that they are going to revive for a younger generation some of the forgotten graces of their youth. The strings give out the dainty old-world air, the first half of which is restated by the entire orchestra. The subject of the second section is also announced by the strings and taken up in much the same way by the full orchestra. Both sections are repeated, and the dance ends in a five-bar *Coda*, *più lento*. The Minuet is actually in the old French style; it has no *trio* and is marked *andante*. Its characteristics are grace and tenderness rather than sprightliness and vivacity.

4. *The Sun Dance* (*Presto*).—The title of this movement piques our curiosity, but there is nothing in the score to define more precisely the meaning of the fanciful designation. The dance opens with a lively theme allotted to the wood-wind, the strings playing a few sparse chords, alternately *pizzicato* and with the bow. This is succeeded by a quaver-figure for strings, while the wood-wind continue to play with fragments of the first theme. The oboe then hints at a new valse-like subject which is stated in full by the first violins, and afterwards with a slight change by the clarinet. This constitutes practically all the material from which the movement is constructed. A brilliant little

Coda based on the first theme brings the Sun Dance to a conclusion.

5. *Fairy Pipers*.—We may fancy that the hero and heroine of 'The Wand of Youth' have danced in the gleaming sunlight until they were tired. Or perhaps they have only watched the dance of the sun-darts on some smooth riverside lawn until drowsiness has overtaken them. And now, sitting to rest by a tiny silvery stream, we are told that 'two fairy pipers pass in a boat and charm them to sleep'. The melody of the elfin lullaby is heard as a duet for two clarinets accompanied softly by the strings, the first and second violins, muted, having a persistent figure of semi-quaver triplets. A new subject is introduced by the first violins with a change to the key of E major. These themes are repeated but the remainder of the movement calls for no explanation.

6. *Fairies and Giants*.—The opening theme is given out *staccato pianissimo* by the lower strings. A rushing upward passage for flute and piccolo breaks in upon it like a little cry of surprise or dismay, as though the fairies had found some one in possession of their favourite haunt. The 'fairy' theme is heard in the wood-wind and repeated by the first and second violins. The opening theme and the 'fairy' subject are then used in combination. The first part of the movement concludes with a short *Coda*, which begins very softly in the strings, works up to a *crescendo* in two bars of quaver triplets—still for strings only—and ends in four loud detached chords for full orchestra. The second section of the movement deals obviously with the ways of giants, and opens with a heavily accentuated subject, in octaves, for bassoons and horns, accompanied in the strings by a figure of two crotchets, the first of which is strongly emphasized. After a time the whole orchestra joins in, and the theme appears in a harmonized version, while the solid tread of the giants grows ever louder and more ponderous. The first and second sections are repeated with some curtailment. The triplet passages

referred to at the close of the first part are now recalled to lead up to the vigorous *Coda* (*Stringendo al Fine*), which brings this charming phantasy to an end.

SUITE, 'THE WAND OF YOUTH' (NO. 2). ELGAR

This work, in its revised form, was given for the first time at the Worcester Musical Festival, 9 September 1908. A peculiar interest attaches to this fact, since it was in this city that the music was originally written and performed in private. A first Suite, derived from the same source, was produced at a concert of the Queen's Hall Orchestra on 14 December 1907. Both Suites are arranged from the incidental music to a child's play, the initial conception of which dates from the time when the composer was only twelve years old. There is no indication of the literary basis on which the music was originally built; a little drama, we are told, has vanished, 'together with sundry long poems and a novel written at the same time'. The pieces do not follow the order in which they appeared in the play. 'Moths and Butterflies' and 'The Wild Bears' were the earliest numbers in the set. The music was first written for the 'Domestic orchestra'; we may take it, therefore, that the scoring is new, while the ideas have been left very much as they first occurred to the composer. They reveal a fresh, but by no means immature, poetical imagination. Altogether the two Suites have a peculiar charm, due to their clear, ingenuous fancy and picturesque instrumentation retouched by a master hand.

To analyse the pieces separately is like the ruthless process of dissecting flowers in a botany class. The titles explain them sufficiently for all purposes of enjoyment.

1. *March*.—The drum marks the rhythm softly for two bars, after which the first violin gives out the March theme, in which a triplet-figure plays a conspicuous part. There is a dainty *Trio* section. Both March and *Trio* are heard twice before the movement concludes with a reference to the opening theme.

2. *The Little Bells (Scherzino)*.—This miniature *Scherzo* is remarkable for its delicate, etherealized scoring. It might represent a fairy carillon rung upon the nodding heads of the harebells in some leafy dingle.

3. *Moths and Butterflies*.—The contrast between the graceful, idle flutter of the butterflies and the soft, mysterious flight of the furry moths is delicately suggested.

4. *The Fountain Dance*.—Here again the scoring is translucent and the rhythm graceful. This movement is as charming as the 'Sun Dance' in the first Suite.

5. *The Tame Bear*.—If we may judge from the plaintive little opening melody, the Tame Bear is rather heavy in his heart—and also in his tread. We may believe that he is sighing for his native cave in the Urals or Pyrenean Mountains, but we could not persuade ourselves that he ever indulged in a carnivorous diet. He must have been a honey-eating and lovable bear, and when he growls he does it as gently 'as any sucking dove'.

6. *The Wild Bears*.—In a woodland scene by Shishkin, the greatest of Russian landscape painters, we remember to have seen a family of vigorous young black bears disporting themselves gleefully in a strange green twilight, in the very heart of the forest. 'The Wild Bears' recalled the picture, and will probably conjure up a similar one in the hearer's fancy. It forms an animated conclusion to the second of these youthful phantasies.

SUITE, 'PEER GYNT', NO. I. GRIEG

Ibsen published the drama 'Peer Gynt' in 1867, the year following the appearance of 'Brand', to which it forms a strong contrast. In the latter play the hero is the mouth-piece of Ibsen's own protest against the weaknesses of the Norwegian people. Peer Gynt is the embodiment of their moral defects. He is a young Norwegian peasant descended from a family that was once rich; always dreaming of a wonderful future which will come to him by luck rather

than by honest effort. Meanwhile he lives in poverty with his widowed mother, Aase. Peer Gynt has the curse of a fertile imagination which runs riot uncontrolled by strength of character. His vanity equals his laziness. Having, through his own fault, missed the chance of marrying a girl with a good dower, he appears at the wedding and carries off the bride in the face of her milksop lover. But before he commits this rash act, which makes him an outlaw from his home, he has already looked upon the woman who might have been his salvation—the gentle, pure-minded Solvejg. But the desire to swagger before his world is too strong; he bears Ingrid away into the forest, where after a time he deserts her. Peer Gynt is now well started on the downward path. He forgets Ingrid and Solvejg for the basest kind of love affairs. Next, in a passing mood of disgust, he seeks the mountains, and finds himself in the Hall of the King of the Dovrefjeld. He lives awhile among the trollds and makes love to the king's daughter. Finally they drive him away. Solvejg seeks him out and offers her pure love, but the trolld-woman with her impish offspring comes to claim him. At the risk of his life he returns home to see his mother on her death-bed—one of the few good actions of his life. After her death he goes to foreign lands, where he realizes his dream of acquiring wealth. In the Arabian desert he falls in love with Anitra, the daughter of a Bedouin chief. She charms him for a time and then leaves him. At last, after many vicissitudes and wanderings, Peer Gynt, old and hardened, returns to Norway—to the sheltering love of the patient, unselfish Solvejg.

Grieg wrote the incidental music to 'Peer Gynt' in 1875, when the play was given in Christiania. Later on he arranged this music in two Suites. The movements of this Suite do not appear in the same order as the incidents which they illustrate in the drama.

1. *Morning (Allegretto Pastorale)* depicts break of day and the gradual rising of the sun, as Peer Gynt, the wan-

derer, stands before the statue of Memnon, in Morocco. It forms the prelude to the fourth act in the play.

2. *Anitra's Dance (Tempo di Mazurka)* describes the dancing of Anitra, with whom Peer Gynt is in love, and is very fascinating and graceful. It is for muted strings only.

3. *Death of Aase (Andante Doloroso)*.—This is a lament, and describes the death in poverty of Peer Gynt's mother, Aase. Built up on a four-bar phrase, and scored for woodwind and strings, it is wonderfully tender and expressive.

4. *In the Hall of the Mountain-King*.—This is the most popular movement in the Suite, and illustrates the scene in which Peer Gynt is driven out of the Hall by the goblin trolls. The movement is based on a grotesque theme given out by the bassoons and 'cellos *pianissimo*. The persistent dance grows gradually faster and faster, and the music louder and louder until it rises to a climax *fortissimo*. It has been aptly described as a 'musical hornets' nest'.

SUITE, 'PEER GYNT', NO. 2. GRIEG

1. *The Abduction of the Bride. Ingrid's Lament*. 2. *Arabian Dance*. 3. *Peer Gynt's Return (The Storm)*. 4. *Solvejg's Song*.

Grieg selected four of the best numbers from his incidental music to Ibsen's drama 'Peer Gynt' and published them as an Orchestral Suite towards the end of the 'eighties (Op. 46). The great popularity of these pieces led to the issue of a second suite (Op. 55), which has always been somewhat unfairly overshadowed by the phenomenal success of the first.

The second series of pieces depicts other incidents in the life of the hard and selfish central figure of Ibsen's play. Peer Gynt, it will be remembered, will not take Ingrid to wife when he may, but snatches her from his rival on her wedding day and leaves the guests in consternation. For this outrage he is condemned to live an outlaw.

1. *The Abduction of the Bride*, depicts in stirring music

the arrival of Peer Gynt at a village wedding, when he abducts the bride and leaves the guests in consternation. *Ingrid's Lament* opens with a phrase marked *Allegro Furioso*. This is repeated, and then the violins give out (*Andante doloroso*) the melody of the Lament in which Ingrid bewails her lot.

2. *Arabian Dance*.—Peer Gynt in his wanderings as an outlaw visits the East. This dance is performed in his honour by a group of girls—the companions of Peer's new love, Anitra—who mistake him for a prophet. The dance-theme is heard from the piccolo and is punctuated by the drum, triangle, and cymbals. After an attractive middle section, the first part of the piece is recapitulated.

3. *Peer Gynt's Return*.—This piece depicts the storm which wrecks the vessel in which Peer Gynt is sailing home to Norway. It is an interesting musical picture of a shipwreck, strong and effective as might be expected from a Norseman, and easily followed without analysis.

LYRIC SUITE FROM OP. 54, for Orchestra. GRIEG

The history of this Suite is related very fully by Mr. H. T. Finck in his book upon the composer. In 1903 the American critic called Grieg's attention to the fact that the famous conductor Anton Seidl had some years previously orchestrated four numbers from the Lyric Pieces for Piano, Op. 54, and directed them in New York with signal success. Grieg was much interested, and requested Mr. Finck to obtain the score for his perusal. This having been done, the composer wrote to him from Christiania in February 1903, saying: 'Accept my best thanks for your trouble in making me acquainted with Anton Seidl's orchestration. Frau Professor Thode has sent me the orchestral parts of a so-called Norwegian suite comprising four numbers. . . . I find much that is excellent in it. Here and there my intentions have not been carried out, and my question now is, will the widow allow me to make the

changes called for? . . . She will understand, I trust, that I can esteem Seidl's work highly, and yet desire to change some things in accordance with my intentions.' Later on Grieg wrote again: 'Seidl's orchestration was undeniably very good from his point of view, but too heavy (*dick*) for my intentions. The whole Wagnerian apparatus was used for my mood-pictures, which did not suit me in all cases.' The consent of Frau Seidl was obtained, and Grieg orchestrated the pieces to his own liking. He afterwards sent the honorarium received for them to the widow of the conductor, and the score is prefaced by the following note: 'This Suite owes its existence to the late Anton Seidl, the Wagner conductor, who was the first to orchestrate the numbers 2, 3, 4. This orchestration was, however, subsequently completely altered and remodelled by the composer.'

The Lyric Suite includes four pieces—'The Shepherd Lad', distinguished for its tender, pastoral melancholy, and substituted by Grieg for the 'Bell-Ringing', one of Seidl's arrangements; the Norwegian Peasant March; the beautiful, melodious 'Nocturne'; and the 'March of the Dwarfs', of which Mr. Finck says: 'Superbly Norwegian and Griegian, its wild and fantastic main theme is interrupted by one of those tender and exquisitely modulated melodies, the secret of which Grieg, almost alone among all composers, seems to have inherited from Schubert—a *cantabile* which, nevertheless, differs from Schubert's as widely as the scenery of Austria does from the fjords of Norway.' The movements, which are familiar to all lovers of Grieg's music in their original version for pianoforte, make their appeal quite directly without the need of explanatory notes. The Suite has a pathetic interest, having been conducted by the composer at his last orchestral concert in England, given under the auspices of the Queen's Hall Orchestra on 17 May 1906.

SUITE, 'PICTURES FROM AN EXHIBITION'.
MOUSSORGSKY

(Orchestrated by Sir Henry J. Wood.)

1. *Promenade*. 2. *Gnomus*. 3. *In the Tuileries Gardens* (Children quarrelling). 4. *Bydlo* (The Polish Ox-Wagon). 5. *Ballet of Chickens emerging from their Shells*. 6. *Samuel Goldenberg and Schmuyle*. 7. *The Market at Limoges*. 8. *The Hut on Fowl's Feet* (Baba-Yaga). 9. *The Gate of the Warriors* (Bogatyri) at Kiev.

These pieces were inspired by a visit to an exhibition of drawings by V. Hartman, a highly gifted young architect who died at an early age, leaving most of his projects on paper only. Hartman was an intimate friend of the critic Vladimir Stassov—to whom the Suite is dedicated—and of most of the composers belonging to the new National School of music, of whom, in a manner, he was the artistic counterpart. In 1874, the year following his death, Hartman's friends organized an exhibition of his remarkably original designs and of the water-colour sketches made abroad. Moussorgsky, always seeking to enlarge the powers of his art in the direction of realistic expression, was greatly taken with the idea of reproducing some of these drawings in terms of music. How far he succeeded as the musical photographer of his friend's work, only those well-acquainted with the originals are competent to judge; but he certainly managed to compose an interesting Suite, intended in the first instance for pianoforte solo.

1. The *Promenade* gave the composer an opportunity of showing how naturally and graphically he could suggest movement. The music progresses in a succession of alternating rhythms, now in $5/4$, now in $6/4$; the indication being *Allegro giusto, nel modo russo*. We follow the spectators from picture to picture; sometimes moving leisurely, sometimes crossing the room briskly as some sketch attracts attention; sometimes moving with animation and decision, so that we have a suspicion of some

energetic discussion carried on at the same time. The Promenade works up to an enthusiastic and emphatic conclusion, and the spectators—they were no doubt Stasov and Moussorgsky himself—come to a standstill before the picture described below.

2. *Gnomus*.—Here a stunted, limping creature is depicted, moving with awkward, shambling gait; now painfully and slowly; now stumbling and hastening on again. A pathetic passage in octaves seems to ask the question: 'Why was I made like this—ugly and lame? Why cannot I trip lightly like the elves and fairies?' Towards the end chords alternate with a trill and semiquaver runs, as though the gnome dragged a tail or leg behind him as he moved. Finally he disappears with velocity.

3. *In the Tuileries Gardens* (Children quarrelling).—We can readily understand how Moussorgsky, who adored children and had already paid homage to them in his 'Nursery Scenes', came to be attracted by this sketch for musical illustration. These little folk, however, are not Parisians; they squabble in Russian, not in French. 'Nianya, Nianya' (Nursie, nursie)—we plainly hear the high-pitched fretful voice (solo violin) crying in the opening bar. By and by we come to a passage of suggestive meekness: 'I'm going to be good now'. But the lull does not last long, the quarrel begins over again, and the Caprice ends with something like a scratch.

4. *Bydlo*.—This is the Polish name for a kind of heavy ox-cart. We hear it—or rather we seem to see it, for here the musical suggestion makes us visualize the whole scene—creaking and groaning as it advances over the rough road across the plains, shrouded in the solemn evening light. The steady beat of the pedal *timpani* and the bass-drum re-echoes the dull pounding and thudding tread of heavy hoofs on dusty soil. The song of the labourers, heard above this, rings out more cheerfully from the wood-wind, violins, and violas in the middle section of the piece. Then, the ponderous dragging basses grow slower and softer, and

the high-wheeled cart with its patient, plodding team are lost to sight and hearing in the purple twilight.

5. *Ballet of Chickens emerging from their Shells*.—This lightly humorous little piece requires no explanation. It illustrates a sketch made by Hartman for a scene in the Ballet 'Trilby', and starts with a soft chirping and stirring, first in the violins and then in the wood-wind, accompanied by a delicate tapping of the xylophone. The orchestration is very realistic and droll. The *Scherzino* is followed by a *Trio*, in which a shrill shake is perhaps intended for the surprised exclamation of the chicks on their first appearance in the world. After a repetition of the *Scherzino*, the movement ends with a *Coda* of four bars.

6. *Samuel Goldenberg and Schmuyle* (the rich Jew and the poor Jew).—No one who has travelled through Eastern Europe could fail to visualize these typical characters while listening to the music. Moussorgsky studied the Jewish temperament and idiosyncracies to some purpose, as shown in his fine expressive chorus 'Joshua Navine' and his 'Hebrew Song'. But he saw the comedy as well as the tragedy of Jewish life, and this is one of his best humorous sketches. Two themes are used—said to be of Hebraic origin: the one pompous and fussy, representing the rich Samuel Goldenberg, who undoubtedly in the words of the Psalmist had 'a proud look and a high stomach'; the other, quavering, suppliant, and servile. The Goldenberg theme is given to double-basses and wood-wind, the bass-clarinet imparting the necessary oleaginous flavour. Schmuyle's theme is heard from oboe, *cor anglais*, and muted horn. The tenor drum carries on a rhythmic figure, which suggests the movements of a tottering, palsied old man. The poor Jew is dodging around trying to catch the eye of the comfortable Dives, who quickly gets rid of him, dismissing his importunities with some snappy expletives (triplet figures of demisemiquavers).

7. *The Market at Limoges*.—We hear the babel of women's voices, recommending their goods or haggling

over prices, realistically expressed. First the wind start the hum of conversation, then the strings take it up, and finally the whole orchestra joins in the cheerful din. A *rallentando* and a short pause lead directly into the next movement.

8. *The Witch's Hut*.—Hartman's design for a clock represented the hut of the famous witch Baba-Yaga, which was mounted on fowls' claws. After some introductory bars the witch starts her ride through the air with a rhythmic, strongly emphasized figure. According to the folk-legends Baba-Yaga sails along seated in a mortar, propelled by a pestle, and devastates the fields and forests as she goes. When the music descriptive of the witch's wild ride has died away, we have a short *Lento* section in which is heard in the distance the solemn ringing of church-bells, preparing us for the pageantry of the succeeding music, to which we pass without any break.

9. *The Gate of the Warriors, at Kiev*.—Hartman's design was in the archaic Russian style, crowned by a cupola in the form of an ancient Slavonic helmet. The *Bogatyri*—warrior-heroes—enter the city to a solemn theme (*Maestoso, con grandezza*) given out by the whole orchestra, which includes also the organ. Later on a church-chant is introduced (in F minor). At the climax loud descending scales, like pealing bells, are heard accompanying the pompous march theme. The pageant ends with the opening chords of the march, flung out *fortissimo*, as though from all the voices and instruments gathered together in 'the capital city of Kiev'.

SUITE IN F FOR STRINGS (LADY RADNOR'S SUITE).
C. H. H. PARRY

This Suite was composed for Lady Radnor's string band, and first produced at a concert given by her on 29 June 1894.

1. *Prelude* (*Vivace*, 3/4).—This number combines features of a sonata movement, with the suite type; that is

to say, it has more or less clearly defined contrasting keys and subjects. It opens in F major with a bright and vigorous theme, the instruments moving in four independent parts. There is a middle section in the key of the dominant, after which a recapitulation of the first part brings the Prelude to a close.

2. *Allemande* (*Allegretto Grazioso*, 4/4).—The *Allemande*, like the *Prelude* and the *Air*, is one of the movements of the Suite which is not engendered by a dance-form. This number follows the accepted form of the movement, consisting of two parts which are both repeated.

3. *Sarabande* (*Lento*, 3/4).—This stately dance, which in the seventeenth century found its way to France and England from Spain, forms the slow movement of the Suite.

4. *Bourrée* (*Allegro Vivace*, 2/2), a quick and gay dance, probably of French origin, is distinguished from the *Gavotte* by starting on the fourth crotchet in the bar, and being in *allebrevé* time: two beats in the bar instead of four. It consists of two sections each of which is repeated. In this instance the *Bourrée* begins and ends in D minor, and has a middle section in the major like the *Trio* of a *Minuet*. Bach is fond of using a second *Bourrée* in this way, and then repeating the first.

5. *Slow Minuet* (*Andante*, 3/4).—The muted violins and violas deal with the theme over sustained chords for 'cellos and basses. There are no repeats.

6. *Gigue* (*Vivace*, 12/8).—This lively dance has always been the customary *finale* of the Suite. The present example is full of spontaneous gaiety.

SUITE FOR ORCHESTRA. PURCELL

1. *Molto maestoso*. 2. *Minuet*. 3. *Largo*. 4. *Song of the Birds*. 5. *Vivace*.

This Suite was specially arranged and scored for full orchestra by Sir Henry J. Wood in connexion with the celebration, at a Sunday Afternoon Concert at the Queen's

Hall on 21 November 1909, of the anniversary of Purcell's death in 1695.

1. Basses, organ, bassoons, and drums give out the tonic chord, after which the theme is announced, with much dignity, in weighty and strongly emphasized chords ($3/2$ measure). The organ takes part in this opening *tutti*, but at the ninth bar it continues the melody as a solo. This alternation of the *tutti* with organ interludes is carried on throughout the prelude, which is structurally as simple as it is dramatically impressive.

2. This graceful movement is scored for wood-wind and strings. It is very short, being in the old minuet form, consisting of two parts of eight bars, each of which is repeated, and having no *Trio* section. The first eight bars are played by oboes and bassoons, and we shall notice the syncopation, which becomes still more accentuated when the melody is restated by muted strings, by reason of the crotchet being now shortened to a quaver. In the second part of the *Minuet* the instrumentation is the same.

3. In this number we have practically the original combination of instruments—two solo violins, solo 'cello, and organ accompaniment. The theme, which is tender and plaintive, is started by the first, and then taken up in turn by the second (solo) violin and the 'cello. The part-writing throughout the little movement is charming.

4. Here we have a delicately coloured, but unmistakably realistic, musical picture. The basses, divided, and playing *pizzicato*, start a more or less persistent rhythmic and thrumming accompaniment, which may possibly be intended to represent the teeming, busy, yet languorous life astir in the woods on a summer's day. Then the flutes (three are employed in this number) break in one after another with soft bird-calls. After a time the horns and clarinets join in, while the clear limpid tone of the *glockenspiel* is very effectively and delicately used. Being a tone-picture, to the meaning of which we have the key, the

music makes its own appeal, and only needs to be heard, not analysed.

5. The second violins introduce the crisp and lively theme, which is then transferred to the first violins, and finally to the lower strings and bassoons, the flutes, oboes, and clarinets joining in the accompaniment. This is repeated, and a graceful passage in thirds for violins *divisi* conducts to a third statement of the theme, this time by the first violins and flutes. The final presentation of the melody *fortissimo* occurs over a pedal for organ and basses, and leads into a section indicated *Andante maestoso*, 4/4, in which the entire orchestra takes part. This forms a stately ending to the Suite.

SUITE FROM THE FAIRY-PLAY 'WHERE THE RAINBOW ENDS'. ROGER QUILTER

1. (a) *Rosamund*, (b) *Will-o'-the-Wisp*. 2. *Goblin Forest*. 3. *Moonlight on the Lake*. 4. *Fairy Revels*.

The Suite is taken from the music to the children's Fairy-Play written by Clifford Mills and John Ramsey, which was produced by Mr. Charles Hawtrey at the Savoy Theatre, Christmas 1911. The play is essentially for children, and the music is simple and direct.

1. (a) *Rosamund* is the name of the little heroine of the play. It is she who, summoning St. George to her aid, and accompanied by her brother and two little friends, flies off on a magic carpet to find her lost father and mother in the land where the rainbow ends.

(b) *Will-o'-the-Wisp* is a dainty, freakish little sprite who helps to bring the children and parents together, and incidentally lures the wicked uncle and aunt, who are in pursuit, into a very unpleasant bog.

The *Rosamund* melody, simple and tender, is given out on the clarinet, and continued after eight bars by the first violins. Later it is taken up by the first and second violins in octaves, the harmonies being sustained by horns and 'cellos, and in this way the short, straightforward move-

ment comes to a close. This is followed immediately by the introduction to 'Will-o'-the-Wisp' with light passages in the wood-wind, leading into a dainty dance in $3/4$ time, the subject being first heard from the clarinet. The middle section, tender and plaintive in character, and played chiefly by muted strings, is worked up to a climax. The first part is then repeated, ending *pp*.

2. *Goblin Forest*.—The children have to pass through a dark forest belonging to the Dragon King, inhabited by many wicked little elves, goblins, and wild beasts. The elves are heard laughing and playing in the depths of the forest. Suddenly there is a silence, as a fearsome black leopard walks stealthily across a moonlit patch of ground. He is no sooner gone than a lot of elves, some pretty and dainty, but all freakish and untrustworthy, emerge from their hiding-places; these are joined by other elves and then by gigantic toads, and a wild dance ensues.

This movement is marked *Molto Allegro e misterioso*. A figure in the bassoons, in fourths, with strings *pizzicato*, begins a weird little introduction conducting to a short movement in dance rhythm, *staccato*, in C minor. After a sustained note for the horn comes a section, sinister in character, in which ascending notes *staccato* in the bass, against a *tremolo* on the violas, suggest the stealthy approach of a wild beast. Another dance movement in C major follows, commencing with a figure for the flutes and gradually working up to a *fortissimo*. A second section starts in a somewhat heavier manner (denoting the awkward movements of the toads), but afterwards becomes lighter in style. This is worked up until, with a *forte* passage on the strings, it returns to the first section in C major. Soon, however, the key changes to the minor, and the movement finishes with a sudden recurrence of the first *staccato* subject.

3. *Moonlight on the Lake*.—At the end of the dark forest lies a lovely lake bathed in moonlight. Some stepping-stones are visible over which the children can pass in

safety. The suave melody is given by the flute, accompanied by muted strings and harp. It is then taken up by all the violins (muted) in octaves, with a counter-melody in the violins and 'cellos, the wind sustaining the harmonies softly, while the harp continues its limpid figures. A climax is reached, after which the movement dies quietly to its close.

4. *Fairy Revels*.—Will-o'-the-Wisp, poised on a stepping-stone, makes enticing and summoning gestures in the moonlight. Then from the shadows little moon-fairies come peeping out. Led by Will-o'-the-Wisp they advance tripping over the lake; other fairies emerge from trees and rushes, some in the form of dragon-flies, others like bats; all form into groups. Then we have a fairy frolic, Will-o'-the-Wisp superintending from the bank. The dance finished, they vanish once more into the shadows, and all is quiet as before.

The movement starts quietly with solo violin and oboe heard over *tremolo* chords on the strings. Then ensues an *Allegro* section in 3/2 time, flowing passages for the clarinet and violas being played beneath the *staccato* melody for violins, which is supported by short *staccato* chords for the wind. With a brief reference to the 'moonlight' music on the flutes, clarinets, and harp, this section concludes. It is followed at once by the 'Frolic' movement in 6/8 dance-rhythm, which opens with a chattering subject on the flutes and clarinets, supported by strings *pizzicato*, answered by the first violins (bowed), the rest of the strings accompanying. A middle section commences with ascending *staccato* passages for the clarinets in thirds, flutes—also in thirds—being then added an octave higher. A *forte* passage leads back to the first subject, and when this has been restated, there is a recapitulation from the beginning of the middle section. A short *Coda* for wood-wind and strings, finishing *piano*, brings the movement to a close.

SUITE FROM 'CASTOR AND POLLUX'.

JEAN-PHILIPPE RAMEAU

1. *Overture.*
2. *Tambourin.*
3. *Menuet.*
4. *Passepied.*
5. *Chaconne.*

Rameau, reserved, taciturn, and concentrated upon his art, made few autobiographical confidences. He was fifty when his first opera, 'Hippolyte et Aricie', was put on the stage in Paris, raising furious opposition among the adherents of the school of Lully. The experiences of his earlier years were not disclosed to his contemporaries, although his past seems to have held neither mysteries nor very painful memories. The son of an organist at Dijon, he was baptized there on 25 September 1683. The elder Rameau taught his children music before they learnt to read, and three of his family of eight turned out remarkably proficient: Jean-Philippe, 'the glory of France'; his brother Claude, an organist of repute; and one sister, Catherine, a distinguished clavicinist and teacher. Jean-Philippe was sent to Italy for a time, but before he was sufficiently matured to profit greatly by this advantage. He returned to France at twenty, led for some years a more or less wandering life as a professional musician, devoted himself to theoretical studies, and eventually wrote his celebrated *Traité de l'Harmonie* while acting as organist at Clermont, in Auvergne. In 1723 he settled in Paris, where the fame of his book had preceded him. He remained in the capital for the rest of his days, dying there in 1764 at the age of eighty-one.

'Castor and Pollux' was Rameau's third opera, and is considered his masterpiece. Produced in October 1737, it held the stage longer than any other of his works, being still in the repertory of the Paris Opera in 1785. In January 1908 it was very successfully revived at the Municipal Theatre of Montpellier by M. Charles Bordes, an enthusiastic admirer of Rameau's music, and one of the founders of the *Schola Cantorum*. This good example led the way

to the mounting of another of the composer's operas, 'Hippolyte et Aricie', at the Grand Opéra in Paris in the spring of the same year.

Rameau was justly famed for the expressive vitality of all his orchestral interludes and 'symphonia'. Many of his vocal airs are not lacking in passion and lyrical beauty, while his recitative owes much to the declamation of Racine. At the same time he confides far more of his inner thoughts to the orchestra than to the singers, whose inferior execution frequently hampered his freedom of expression. His contemporaries were perhaps less unjust than his modern adorers would have us believe when they singled out his dances and instrumental numbers for unstinted praise. Even Diderot confessed that Rameau's dance-tunes would live for ever—a prognostication with which we easily concur when we take note of their salient qualities: rhythmic grace, fecund invention, a virile refinement which almost equals that of Mozart.

The Orchestral Suite included in this volume was arranged by the late M. Gevaert, director of the Brussels Conservatoire.

The *Overture*, in the manner of Lully, opens with a stately *Moderato* which, after the usual repeats, merges into a fugue, *Allegro vivace*. The theme of the *Moderato* section is given out by the violins only, answered by the basses on the dominant, accompanied boldly by the chord of 6/4. The subject of the fugue is announced by the second violins and answered by the first. The *Overture* is scored for strings, oboes, bassoons, and two horns, the parts for which are far more modern and free than those, for instance, in the earlier symphonies of Haydn.

In the *Tambourin* two piccolos are substituted for oboes, and there is also a part for the *tambourin*, a long drum of small diameter played with a single drum-stick. This movement is full of life and gaiety, and the orchestration displays fancy and humour. The form resembles that of minuet—trio—minuet, the trio being in the minor. The

Minuet itself, in E major, is a graceful melody with some distinctly modern harmonies. It has no *trio*, but is followed by a *Passepied* which has a *trio* in the minor and is interesting for its employment of syncopations. In the *Chaconne* the orchestra is the same as that of the *Overture*. The entire theme and first episode are allotted to strings, the wind instruments entering with the second episode. It will be seen that this *Chaconne* has not the ground-bass form, but is a recurrent theme alternating with various episodes. The first of these (*fortissimo*) is very brilliant, and illustrates the freedom with which Rameau handled his orchestra. Although in this respect he was not an innovator, yet it is evident that he had a very clear perception of the effect to be got out of each individual instrument.

SUITE FOR ORCHESTRA, 'MOTHER GOOSE' (MA MÈRE L'OYE). MAURICE RAVEL

1. *The Pavane of Sleeping Beauty*. 2. *Tom Thumb*. 3. *Little Ugly Empress of the Pagodas*. 4. *Conversations between Beauty and the Beast*. 5. *The Fairy Garden*.

In French as in English nurseries the collection of fairy-tales known under the title of *Mother Goose* is in high favour with the children. Ravel's delicate, fanciful, and whimsical genius is well suited to the illustration of these stories of 'once upon a time'. The 'Five Childish Pieces' which are comprised in this Suite are childish only as regards their literary basis, the scoring being of that subtle simplicity which is by no means infantile.

1. *The Pavane of Sleeping Beauty*.—We are reminded of another movement by Ravel in the same old-world form—the 'Pavane for a Dead Infanta', with which we are now so familiar. The *pavan*, or *pavane*, a slow and solemn dance much in vogue during the sixteenth and seventeenth centuries, is said to have originated at Padua, in Italy. Pavanes were frequently introduced into wedding and other solemn ceremonies. The theme in the example

before us is given to second flute, with a counter melody for muted horn and violas. The continuation is for first flute. Other strands of the theme are heard from the clarinet, the *cor anglais* having the counter-subject. The accompaniment for harps, and strings *pizzicato* and muted, is of the slightest. The first flute afterwards takes up the melody, which is finally completed by the first violins. The Pavane leaves an impression of something wan and remote, a strain of music heard through the veil of sleep.

2. *Tom Thumb*.—This number is preceded by the following quotation from the tale: 'He thought he would easily find his way back by means of his bread, which he scattered as he passed along; but to his surprise he could not find a single crumb, for the birds had come and eaten it up.' A continuous quaver figure for muted strings in changing measures of $2/4$, $3/4$, $4/4$, and $5/4$ seems to suggest the long winding path through the woods, while a solo oboe sings a little wanderer's song above this moving accompaniment. There is a short middle section containing some realistic bird-music, the solo being transferred to the bassoon. Then the wandering figure is resumed, and the air passes to solo piccolo. A few bars, in which the violas have a more agitated figure, and the 'cellos sustained harmonies, are perhaps intended to depict Tom Thumb's fear and dismay. The varied rhythms return at the close.

3. *Little Ugly, Empress of the Pagodas*.—'She undressed and entered the bath. Immediately the Pagodas, male and female, started singing and playing on various instruments; some had theorbos, or lutes, made of nutshells; others, viols made of almond husks: for they had to make their instruments in proportion to their own size.' (Mme d'Aulnoy: 'The Green Serpent'.)

The above quotation explains the many quaint and miniature orchestral effects crowded into this movement—the muted strings and the delicate harmonics. Harp, celesta, keyed glockenspiel, xylophone, gong, and cymbals are all employed in scoring.

The number is in march time, bassoons, horns (muted), and flutes answering each other with a soft rhythmic figure over an accompaniment for harp, and a *tremolo* for strings divided and muted. At the eighth bar solo piccolo introduces a quaint theme, which is afterwards passed on to solo flute, and eventually to solo oboe. All the instruments of percussion named above are called into requisition as the fantastic cortège proceeds. The march theme, slightly varied, is continued by *cor anglais*. A semiquaver figure is used in dialogue between the latter instrument and the flute, and an ascending passage for celesta leads to the *Coda* of the first part of the movement. Here piccolo, flute, and xylophone have a semiquaver figure, in which the celesta presently joins, against *pizzicato* quavers for strings. The volume of sound swells from *pianissimo* to *fortissimo*, and then the music comes to a brief pause. After this we reach a long middle section, flute, clarinet, horns, and celesta introducing a new motive; the gong marks the rhythm. The theme is then treated by a variety of solo-instruments while the strings hold a double pedal (tonic and dominant), the harp being prominent in the accompaniment. The *reprise* begins very softly with the quaint opening theme of the march, now given to the celesta, and the first part of the movement is repeated as before, including the dialogue between *cor anglais* and flute; then follows the *Coda*, which ends this time with four accentuated and decisive chords.

4. *The Conversations between Beauty and the Beast.*—
 ‘When I think of your kind heart, you don’t seem to me so ugly’ ‘Yes, ’tis true! I’ve a kind heart, but still I’m a monster. . . .’ ‘Many men are worse monsters than you’ ‘If I were clever, I should pay you a fine compliment by way of thanks, but I’m only a Beast’

‘Beauty, will you be my wife?’ ‘No, Beast!’

‘I die happy because I have had the joy of seeing you

once more.' . . . 'No, Beast, you must not die, but live to be my husband!' . . . The Beast had disappeared, and at her feet she saw a prince as beautiful as the god of Love himself, who thanked her for having broken the spell of his enchantment.

The movement is in valse-rhythm. Over an accompaniment for muted strings, harp, and flutes, the amiable speeches of Beauty are heard from solo clarinet. Presently the beast speaks; his accents are interpreted by double-bassoon. He ends with a prolonged sigh, during which there is a roll on the bass drum and the cymbals vibrate, while all the strings *tremolo* mysteriously. A dialogue follows, the Beast being always represented by double-bassoon, while Beauty's phrases are assigned now to flute, now to oboe. The music grows more animated, and the piece quickens as the Beast urges his suit. With the return of the *tempo primo* Beauty's expressive theme appears to indicate her pity. Again the Beast's voice becomes more urgent, until a clash of the cymbals seems to indicate that the spell is shattered. Beauty finally speaks in a violin solo, and the Beast, who is now humanized, answers in a new voice from a solo 'cello, and so the tale comes to a gentle and tender conclusion.

5. *The Fairy Garden*.—This is the final apotheosis: the awakening of the Sleeping Beauty. Prince Charming enters, and finds the Princess asleep. At a passage marked by the ethereal sound of the celesta she awakens, the sun rising at the same moment. All the fairy-tale characters of the Ballet reappear and group themselves round the united lovers, while, to the sound of triumphant fanfares, a fairy arises and blesses the happy couple.

SYMPHONIC SUITE, 'SCHEHERAZADE', OP. 35.
RIMSKY-KORSAKOV

(Founded on the 'Arabian Nights'.)

This work dates from 1888, a period at which Rimsky-Korsakov had reached maturity. The Concert Suite,

therefore, preceded by many years the arrangement of the music afterwards made for Bakst's ballet, in which the beautiful slow movement is omitted. 'Scheherazade' is dedicated to the late Vladimir Stassov, who suggested the subject to the composer. The first English performance of 'Scheherazade' took place as early as 5 December 1896, during a Winter season of Promenade Concerts, under the direction of Sir Henry J. Wood, who was, we believe, the first to introduce any of the works of Rimsky-Korsakov and Moussorgsky to the English public. It was revived at the Symphony Concerts on 28 February 1914. The score contains an argument based in an indefinite way upon the 'Arabian Nights', for we are left in doubt as to which of the three Kalandars is telling the tale, or which of the many pairs of young Princes and Princesses figure in the third number; and other details are purposely blurred and blended into a programme designed to serve the purpose of musical illustration, rather than to be an exact *résumé* of any part of the 'Thousand and One Nights'.

The programme runs as follows: 'Sultan Shahriar, convinced of the falseness and fickleness of all women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in the tales which she told him for 1,001 nights. His curiosity being aroused, the Sultan continually postponed her doom, and finally abandoned his original intention. Many marvels were related to him by Scheherazade, who borrowed verses from the poets and the texts of folk-songs, and intertwined legend with legend, and tale with tale.' The movements of the Suite consist of: I. The Sea and Sinbad's Ship; II. The Story of the Kalandar Prince; III. The Young Prince and Princess; IV. The Festival at Bagdad. The Sea. Shipwreck on the Loadstone Rock, which is surmounted by a bronze equestrian warrior. Conclusion.

In the edition published by Belaiev (1889) there is no mention of the above headings to the movements.

1. *Largo Maestoso*.—The movement opens with an imperious, forcible phrase, which may portray the tyrant Sultan Shahriar, though some discern in it the motive of the relentless sea. It is given out heavily by wood-wind, trombones, and strings. A series of soft and sustained chords for wood-wind leads to Scheherazade's theme, which first enters as a violin solo. Its form and close in a free *cadenza*, and the sweeping harp-chords that accompany it, appropriately suggest the teller-of-tales. It recurs in all four movements, sometimes with different instrumentation. The time presently changes to *Allegro non troppo*, and the key to E major, when we seem to be following the outward course of Sinbad's Ship, the theme being a variant of the opening phrase, with a surging figure of accompaniment. Few musicians can depict the sea better than did Rimsky-Korsakov, who served over ten years in the Russian Navy and had practical experience of all its moods. The idea of movement, described above, is presently replaced by a contrasting one of calm, the key at the same time shifting to C major. The surging wave-figure next reappears with a motive above it which is first given to flute, and subsequently in turn to oboe and clarinet. An allusion to the opening theme is heard from the horn, the wave-figure being transferred to a solo 'cello. Scheherazade's theme also returns as a violin solo. This material is developed at some length with occasional reminders of the moving ship motive, and then a return is made to E major for the recapitulation, which starts with a powerfully orchestrated version of that theme. The quieter subject is also recalled. The rest of the movement is easy to follow. There are no contrapuntal subtleties, but much variety of orchestral effect.

2. *The Story of the Kalandar Prince* begins with Scheherazade's motive, which is used as a prologue to the recital of the Kalandar (mendicant monk), who was a King's son in disguise. The theme now introduced by the bassoon, indicated *Capriccioso, quasi recitando*, with its

drone accompaniment and whining, nasal timbre, is extraordinarily characteristic of the East. It is repeated several times, first by oboe, then by strings (*poco più mosso*), and finally by the wood-wind (*poco più animato*). Some further development gives place to a modification of Sultan Shahriar's theme, given *con forza* by trombones and echoed by trumpet. In the succeeding *Allegro molto*, with its resolute version of the initial theme of the work, the tyrant seems to recall his cruel purpose; but it is turned aside by Scheherazade, who carries on her tale as a series of *cadenza* passages for clarinet solo, interspersed with ejaculatory chords for strings *pizzicato*. There are, however, several indications of the Sultan's impatience during Scheherazade's Narration, until the oriental theme returns (*con moto*, 3/8), and is worked up *accelerando* to a happy and animated conclusion.

3. *The Young Prince and Princess*.—This number may be based on the story of Kamar-al-Zaman and Princess Budur, who, so the tale runs, were as much alike as twins, and many were the disputes as to which was the more beautiful. The affinity between the two themes from which this love-scene is constructed gives some support to this view. The first song-like subject (*Andante quasi Allegretto*) is announced by the strings. The frequent recurrence of an ascending and descending passage of demisemiquavers over sustained notes will strike the hearer. The second theme (*Pochissimo più mosso*, 6/8, B flat major and G minor) is given out *grazioso* by clarinet, accompanied by a persistent rhythmic figure for side-drum. Triangle, tambourine, and cymbals heighten the oriental effect of this dance-theme, while the 'cellos, and afterwards the bassoon, put in a more impassioned phrase from time to time.

4. *Festival at Bagdad. The Sea. The Wreck. Conclusion*. The Finale (*Allegro molto*, E minor) starts with a reference to the motive, which does double duty for the Sultan or the Sea—both cruel despots in their respective ways—interrupted by Scheherazade's theme which comes as a

violin *cadenza*, but soon returns *Allegro molto e frenetico*, very fully scored. The picture of the Festival now follows, with a subject marked *Vivo*. After repetition and development, Scheherazade's theme comes back, and also the second subject (*grazioso*) of the foregoing number, which occupies rather a prominent place in the scene of revelry. Other motives from the preceding movements are now involved and elaborated. Occasionally there is a danger signal from the despot, but the wily Sultana quickly changes her story of Bagdad and its festival to that of Sindbad and his Ship. The wave-motive from the first movement returns; the trombones thunder out the sea-theme *maestoso*, and the harps rush wildly up and down in *glissando* passages. The storm has reached its climax and done its worst. There is a reference to Scheherazade's theme—the woman has the last word.

SUITE, 'KARELIA'. SIBELIUS

Jean Sibelius was born at Tavastehus, Finland, in 1865. He was destined for the law, but soon abandoned it for a musical career, studying under Wegelius at the Helsingfors Institute. During a visit to Germany he also profited by the instruction of Becker and Goldmark. His works include one choral and seven orchestral symphonies; several symphonic poems founded on subjects drawn from the 'Kalevala', the national epic of Finland; incidental music to two plays; a violin concerto; a string quartet 'Voces Intimae'; orchestral suites; songs, &c. The 'Karelia' Suite, Op. 11, was published in 1906, and, like most of Sibelius's music, it has a strong national aroma. Karelia forms the extreme south-eastern province of Finland, and is particularly interesting as having been the stronghold of the national spirit and depository of the popular myths. A Finnish writer has described the Karelian as representing the bright side of the Finnish type, in contradistinction to the Tavast, or western Finn. He is more lively and brisk, more sensitive, though less steady, than his com-

patriots, 'a born poet and a born trader'. It is this contrasting type which the Tavast composer Sibelius seeks to characterize in the 'Karelia' Overture and Suite.

The Suite consists of three movements: *Intermezzo*, *Ballade*, and *Alla Marcia*. In the first movement the chief theme of the Overture is employed, and the music is very similar in nature.

The *Ballade* (*Andante con moto*) opens with a simple and charming melody more Scandinavian than Finnish in character. This is succeeded by another equally simple air of almost religious sobriety, and the movement concludes with a little dance-tune given as a solo to the *cor anglais*, with a harp-like accompaniment, *pizzicato*, for violoncellos and basses. In the pianoforte edition of the Suite, words entitled 'The Dance in the Grove of Roses' are written under this melody, as though to indicate that it is actually a folk-song. This middle section is scored throughout for a small orchestra without brass or tympani. The final movement consists of a spirited march. This is music that makes no pretensions to profundity. It is exhilarating in its wholesome, breezy atmosphere, and convinces us that it is still possible for a composer to write simply without being dull. The Karelian peasantry are cheerful companions—a restful change from the philosophic, the erotic, and the mystical in modern music.

SUITE NO. I, IN D MINOR (OP. 43), for Orchestra.
TCHAIKOVSKY

This Suite was begun at Brailov in the summer of 1878, and the composer's letters contain many references to its progress and subsequent performance. The first we hear of it is in a letter to Nadejda von Meck dated 6 September of that year. 'I have already told you that at Brailov I jotted down the sketch of a *scherzo* for orchestra. Afterwards the idea came to me of composing a series of orchestral pieces out of which I could put together a Suite in the style of Lachner. Arrived at Verbovka, I could not

restrain my impulse, and hastened to work out on paper my sketches for this Suite. I worked at it with such delight and enthusiasm that I literally lost count of time. Three movements are finished, the fourth is sketched out, and the fifth sits waiting in my head. . . . While engaged upon this work my thoughts were perpetually with you; every moment I asked myself if such and such passages would please, or such and such melodies would touch you. Therefore my new work can only be dedicated to *my best friend*.' The score, however, contains no such indication. After this outburst of enthusiasm Tchaikovsky laid the work aside for a time, and resumed it during his stay in Florence in November. Originally the Suite had five movements: *Introduction and Fugue*, *Scherzo*, *Andante*, *Intermezzo* ('Écho du Bal'), and *Rondo*. Eventually the composer made some alterations in the titles, and added a sixth movement—the *Divertimento*—in the following year. The Suite was given for the first time in Moscow, under Nicholas Rubinstein, in November 1879, and was very well received. Very shortly afterwards, however, the composer was much distressed and annoyed by Rubinstein's verdict that the work 'was so difficult that it was impossible.' He was in Rome at the time, and wrote begging Taneiev to point out 'what actually constituted these terrible difficulties'. Rubinstein's indictment is too long to reproduce here, but to one of his objections—that his chief oboe-player complained of certain passages lying too high for his instrument, and consequently injurious to his lips—Tchaikovsky returned a very sarcastic reply: 'Rubinstein's criticisms are such that—were they accurate—I should have to lay down my pen for ever. . . . I explain the whole affair thus: The soloist Herr Z. was in a bad temper—which not infrequently happens with him—and this infected Rubinstein. I like the idea that the high notes are ruination to Herr Z.'s lips!!! It is a thousand pities these precious lips, from which Frau Z. has stolen so many kisses, should be spoilt for ever by the E in alt. But this

will not hinder me from injuring these sacred lips by writing high notes—notes, moreover, that every oboist can easily play, even without a French mouthpiece!’

Tchaikovsky elected to conduct this Suite on his appearance at a London Philharmonic Concert on 12 April 1889. Four movements of the work are usually included in the programmes of the Promenade Concerts.

Divertimento (Allegro moderato, 3/4).—This is the number that Tchaikovsky composed as an afterthought, and about which he remarked, in a letter to Nadejda von Meck: ‘I chose the title because it was the first which occurred to me, and wrote the movement without attaching any great importance to it. I interpolated it into the Suite to avoid rhythmical monotony. I wrote it actually at one sitting, and spent much less time upon it than upon any other movement. As it turns out, this has not hindered it from giving more pleasure than all the rest.’ The theme is announced very softly by the clarinet. After eight preliminary bars, we seem to glide imperceptibly into a *tempo di valse*. An energetic contrasting subject is introduced by the first violins and ’cellos. This has a triplet continuation of an animated character, assigned to the wood-wind. The initial theme is presently recalled by the strings, accompanied by the animated triple-figures mentioned above. In the *Trio* section a new and expressive theme is sung by solo oboe over a delicate *pizzicato* accompaniment. The melody is subsequently transferred to the horns, and finally we hear it from all the wood-wind. After a brief climax has subsided, the first section is restated, and a quiet *Coda* brings the movement to an end.

Intermezzo (Andante semplice).—The first subject, a yearning and truly Tchaikovsky-like melody, is given out by flute, bassoon, and first violins, the basses keeping up a soft, sobbing accompaniment. The theme is elaborated with increasing energy, some of its phrases being used in imitation. A new and very characteristic subject is announced by bassoon and ’cello with *pizzicato* accompani-

ment for violas and basses. This is repeated with varied orchestration, and leads to an interesting melody for solo horn, the wood-wind having rather agitated semiquaver figures. The strings eventually take up the melody, and the music gains in force and emphasis until the return of the first theme *pianissimo* in the wood-wind, violins, and violas. A new impassioned melody is introduced by the strings in octaves, and the time grows quicker until a climax is reached, at which there is a reminder of the opening theme delivered *fortissimo* with great emphasis. When the excitement has subsided, this initial subject is heard precisely as in the preludial bars of the movement, which now dies away very quietly *ppp*.

March Miniature (Moderato con moto).—At one time Tchaikovsky thought of cutting out this movement on the ground of its being too slight to be worthy of a place in the Suite. The fact that it was encored on the first performance of the work reconciled him to its existence. The scoring is light and dainty, in the style of some of the numbers of the Casse-Noisette Suite. Bassoons and horns are not employed in this movement. The sunny little theme is allotted to the wood-wind over a sparse accompaniment for strings *pizzicati*. In the *Trio* section the strings introduce a second subject, which is afterwards transferred to the wood-wind and glockenspiel, the first violins playing harmonics, with a very ethereal effect. The March is then repeated.

Introduction and Fugue (Andante sostenuto).—There are few examples of *fugue* to be found in Tchaikovsky's works, and this is his most sustained effort in that direction. The Introduction begins with a subject announced by the bassoons, the muted strings having demisemiquaver figures of accompaniment. After some repetition of this the strings take over the theme, and the wood-wind the accompanying figures. The violins now remove their mutes and start a *fugato*, which is soon interrupted by the return of the opening subject, restated by bassoons and clarinets against ascending quaver figures for the strings. The subject is

passed on to the oboes and flutes in turn, and after a *stringendo* and fiery *fortissimo* the violas and 'cellos give out a modified version of the initial theme. References to this theme are bandied about for a short time, and the Introduction dies away softly. The subject of the *Fugue* itself is now presented by oboes, clarinets, and second violins, violas and bassoons replying. The fugue is worked out with considerable skill and brilliancy. Increasing in energy as it proceeds, it attains an effective climax and then gradually subsides, ending with an allusion to the first theme (in the clarinet and bassoon) and two sustained *pianissimo* bars.

SUITE NO. 3, IN G MAJOR (OP. 55). TCHAIKOVSKY
1. *Elegy*. 2. *Valse melancolique*. 3. *Scherzo*. 4. *Theme and Variations*.

Tchaikovsky began his third orchestral Suite on 28 April 1884. At this time he kept an accurate diary, in which it is interesting to follow the evolution of this work noted day by day. Closely condensed, the history of the Suite runs as follows:

APRIL 28TH.—‘I have been trying to lay the foundation of a new symphony . . . Walked in the garden and found the germ not of a symphony, but of a future Suite.’
APRIL 29TH.—‘Jotted down a few ideas.’ MAY 1ST.—‘Very dissatisfied because everything that comes into my head is so commonplace. Am I played out?’ MAY 8TH.—‘Worked with all my powers at the Scherzo of the Suite.’
MAY 12TH.—‘Worked all day at the Valse of the Suite, but without any conviction of success.’ MAY 14TH.—‘The Valse gives me infinite trouble. I am growing old.’ MAY 20TH.—‘My Andante (of the Suite) progresses and seems likely to turn out quite nice.’ A few hours later—‘Finished the Andante. I am very pleased with it.’ MAY 23RD.—‘The first movement of the Suite, which is labelled “Contrasts”, and the theme, have grown so hateful to me since I tormented myself about it all day long that I resolved to set it aside and invent something else. After dinner I

squeezed the unsuccessful movement out of my head. What does it mean? I now work with such difficulty! Am I really growing old?' MAY 24TH.—'After tea I took up the hateful "Contrasts" once more. Suddenly a new idea flashed across me, and the whole thing began to flow'. MAY 30TH.—'I am working too strenuously, as though I were being driven. This haste is unhealthy, and will, perhaps, reflect upon the poor Suite. My work (upon the Variations before the Finale) has been very successful.' JUNE 2ND.—'Worked well. Four variations completed.' JUNE 4TH.—'The Suite is finished.' JULY 2ND.—'A work of greater genius than the New Suite never was!!! My opinion of a new-born composition is so optimistic; God knows what I shall think of it a year hence.'

The Suite was performed for the first time in St. Petersburg under the conductorship of Hans von Bülow, and met with immediate success.

The first movement, an *Elegy*, which replaces the original 'Contrasts' discarded by Tchaikovsky, is an interesting study in combined dual and triple rhythms, and in sentiment strongly characteristic of the composer. The scoring is very picturesque, and the end, with its English-horn melody, its short passage reminiscent of the opening, an ascending figure for solo violin, and harmonics in the harp, is most original.

2. The mood of the *Valse mélancolique* is languid and graceful, relieved by a more impassioned middle section. This movement, too, has an interesting *Coda*, in which the music seems to lose itself in the distance.

3. The exceedingly brilliant *Scherzo* is in the style of a 'Tarantella'. In the contrasting Trio section, cymbals, trumpets, and trombones sound a martial note, but the whole episode is heard as from the remotest distance. Just as it is permitted to swell up from its continuous *pianissimo* into a more vigorous sonority it is interrupted by a renewal of the first part.

4. The last movement, *Theme and Variations*, takes up

nearly as many pages of the score as the other three movements together. It is therefore frequently performed as an item complete in itself. Not only is each individual modification of the theme interesting from the technical point of view, but it is perhaps one of the most interesting examples of Tchaikovsky's immense resource in regard to orchestration.

The theme itself, which is melodious and simple, almost verging on the commonplace, is announced by the strings.

Var. I.—The theme is played *pizzicato* by the strings, the clarinets accompanying with a florid counter-subject.

Var. II.—The violas have a version of the theme, while the violins have an embroidery of demisemiquavers.

Var. III.—The strings take no part in this number, which is scored for flutes, clarinets, and bassoons, and written in six-part harmony.

Var. IV.—This variation is in B minor. The whole orchestra take part in it, with fine effects of sonority. Note the run for flute and violins about half-way through the movement.

Var. V.—The time changes to 3/4. The theme is treated fugally with some clever imitation.

Var. VI.—The time again changes to 6/8. The full orchestra is employed. The variation starts *fff*, and is rather wild and barbaric in character.

Var. VII.—A complete contrast to the preceding number. It takes the form of a chorale for wood-wind only.

Var. VIII.—The theme undergoes a curious metamorphosis, and appears in the guise of a Russian folk-song, assigned to *cor anglais*. The variation starts in A minor and closes on the chord of E. This adds to its archaic and national style.

Var. IX.—In A major, 2/4. Here we have a lively dance-tune in the Russian style, punctuated from time to time by the triangle. A *cadenza* for violin solo leads to—

Var. X.—The solo violin gives out the melody, the wood-wind having an episode by way of middle section.

Var. XI.—The melody, in B major, is given to the flutes and violins in octaves over a pedal B, held by the basses and bassoons.

Var. XII (*Finale*).—The last variation is a Polacca developed at such length that, like the final variation of Tchaikovsky's Pianoforte Trio, it may be said to constitute a movement in itself. Cymbals, bass drum, and triangle enhance the brilliance of its orchestration. It starts with a long introduction, in which the principal theme is anticipated. A *Trio* section based on a melody announced by the strings forms an effective contrast to the first part of the number. A vigorous *Coda* (*poco più mosso*) brings the work to a showy and animated conclusion.

SUITE NO. 4, 'MOZARTIANA'. TCHAIKOVSKY

In May 1887 Tchaikovsky visited the Caucasus, journeying down the Volga to the Caspian Sea, then to Astrakhan and thence to Baku, Tiflis, and Borjom. Here he spent some weeks with his brother Anatol, and occupied himself with the instrumentation of this Suite. It was completed at Aix-la-Chapelle, whither he had hastened to the sick-bed of his friend Krondatiev. On 10 August 1887 he wrote to his friend and publisher, P. Jurgenson: 'To-day I am sending you my Mozart Suite. Three of the borrowed numbers are pianoforte pieces (Nos. 1, 2, and 4); No. 3 is the chorus "Ave Verum".' On 26 November of the same year the work was brought out in Moscow at a concert of the Russian Imperial Musical Society. The programme consisted entirely of Tchaikovsky's works, and the occasion was memorable as being the composer's first appearance as a concert conductor. The Mozartiana Suite was a great success, the 'Ave Verum' being encored.

In his preface to the score Tchaikovsky gives the following reasons which prompted him to undertake this work. 'A large number of Mozart's lesser works are, for some reason, little known, not only to the public, but to musicians. The composer's object in arranging this Suite was

to bring more frequently before the public works which, however modest in form, are gems of musical literature.'

The movements which he chose to modernize are four in number: *Gigue*, *Minuet*, *Preghiera*, and *Air with variations*. The *Gigue* was written in 1789 for the album of the organist Engel. The third movement, 'Ave Verum', had been already transcribed by Liszt, whose arrangement Tchaikovsky follows. It was originally composed by Mozart in 1790 or 1791 for chorus and string quartet. The theme of the last movement is familiar as 'Unser dummer Pöbel meint', and had been utilized by Mozart for a set of Pianoforte Variations. Tchaikovsky's variations are ten in all, No. 9 being a violin solo, and the last a valse rhythm leading back to the opening theme.

BALLET-SUITES

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BALLET SUITE. DANSES POLOVTSIENNES FROM
'PRINCE IGOR'. BORODIN

1. *Introduction (Andantino)—Allegro vivo.*
2. *Allegro.*
3. *Presto—Moderato—Presto—Allegro con spirito.*

Borodin was first inspired with the idea of writing an epic opera by the suggestions of his friend Vladimir Stassov, who pointed out as a basis the 'Song of the Army of Igor', a saga dealing with the struggles between the Russians and Tatars in the eleventh century. The subject was particularly attractive to Borodin, a native of the Caucasus, who was well versed in the melody of the East. The second and third acts of the opera take place in the camp of the Tatar Khan, and are full of oriental colour. The Polovetz Dances occur in Act II, after Prince Igor and his son Vladimir have been captured by the enemy. Khan Konchak is a noble type of eastern warrior who, desiring to do honour to his royal prisoners, organizes a festival which introduces a kind of glorified ballet. Those who have seen the Russian dancers at Covent Garden will recall that the setting of the dances is of barbaric splendour.

During the prelude (*Andantino*) the Polovetz captives enter, some bearing drums and other musical instruments, succeeded by the followers and retainers of Konchak. This introduction starts with a melody for flute, oboe having a counter-theme played *dolce*, horns, harps, and 'cellos accompanying. This presently gives way to a theme of a distinctly eastern type, ushered in by oboe, carried on by *cor anglais*, and eventually transferred to the violins and flutes, the 'cellos having a counter-melody.

The *Allegro Vivo* (The Dance of the Savage Men) begins with a wild theme for clarinet over a characteristic 'drone' accompaniment, the violas playing syncopated fifths, while

the bassoons and drums sustain a low F. Later on the flute takes over the dance-tune, other wood-wind instruments being engaged with a variant of the opening theme of the *Andantino*. The two melodies are worked in combination with varied and always highly coloured orchestration. After an *accelerando*, we pass on to the *Allegro*, in 3/4 measure, described as a 'general dance'. In the opera it accompanies a chorus of acclamation, 'Hail to our Khan'. Here the instruments of percussion are kept very busy.

The *Presto* movement, which follows, commences with a dance of boys. In this introductory section (in 6/8) the chief theme is suggested. When it appears in full, it will be recognized as closely allied to the oriental air presented by the oboe in the *Andantino*. Men and boys take up the dance alternately.

The *Presto* gives way to a *Moderato*, wherein oboe and viola deal with the melody, which is suave and tender, as befits a dance of young maidens. After a while the two subjects are cleverly combined. The girls and boys each move to their own rhythm. The *Presto* having been repeated, the final section is reached, in which the clarinet theme from the *Allegro vivo* and the initial theme of the Dances are both treated. The *Coda* is brilliantly scored, and forms an exhilarating conclusion. In the opera the curtain falls upon the wild cry of the dancers: 'Our Khan Konchak!'

SUITE, 'SYLVIA'. DÉLIBES

1. *Prelude*—*Les Chasseresses*. 2. *Intermezzo*—*Valse Lente*.
3. *Pizzicato*. 4. *Cortège de Bacchus*.

In May 1870 Délibes produced in Paris his ballet 'Coppélia', by which he may be said to have made his reputation. The tragic events of the Franco-Prussian war were an interruption to the success of these lighter-hearted entertainments, and it was not until 1876 that the composer followed up 'Coppélia' with a second ballet almost

as delightful as the first. 'Sylvia' is a little masterpiece in its own line. 'My "Swan Lake" is poor stuff as compared to "Sylvia",' wrote Tchaikovsky in 1877. 'Nothing during the last few years has charmed me so greatly as this ballet and "Carmen".' Délibes, however, turned his attention in later years to the production of light opera, but in spite of the many merits of 'Le Roi l'a dit' and 'Lakmé', M. Alfred Bruneau is probably very just in his judgement upon Délibes, of whom he says: 'It is in the charming sphere of the ballet that he was really original and creative. Before his time, dance-music (for the stage) had become the slave of vulgar and commonplace dancers. . . . After him the ballet in France entered upon one of its most brilliant and happy periods. To Délibes, an innovator in his own way, belongs the merit of introducing *art* into a style of composition to which it is indispensable, and from which it had hitherto been rigorously excluded. The scores of "Sylvia" and "Coppélia" are fascinating jewels which occupy a chosen place in the storehouse of our national treasures.'

A majestic Prelude leads into the *Allegro* which depicts the passing of Diana, Goddess of the Chase, and her Nymphs of whom 'Sylvia' was one. A short *Intermezzo*, delicately scored, precedes the graceful *Valse Lente*. The familiar *Pizzicato* follows. The Suite is completed by an extensive March movement, brilliantly scored for a large orchestra, employing, besides the ordinary percussion, side-drum, bass-drum, triangle, and cymbals.

SUITE FROM THE BALLET 'EL AMOR BRUJO'.

DE FALLA

Manuel de Falla, the foremost living Spanish composer, was born at Cadiz in 1876. He studied under Trogó and Pedrell, and won a scholarship for piano playing at the Madrid Conservatoire. In 1907 de Falla went to Paris, and there met and came under the influence of Debussy, Dukas, and other leading French composers. His most important works include the operas 'La Vida Breve' and

'El Retablo de Maese Pedro' (Master Peter's Puppet Show); the ballets 'El Amor brujo' and 'The Three-Cornered Hat'; 'Nights in the Gardens of Spain' for piano and orchestra, and a concerto for clavi-cembalo and orchestra, the first performance of which took place in London in June 1927, with the composer as soloist.

The most distinctive trait of de Falla's music is its essentially national colour, and much of it is based upon his country's traditional melodies.

'El Amor brujo' was performed for the first time in April 1915, at the de Lara Theatre, Madrid, and has since had a deservedly brilliant career throughout Europe and America. It is a fascinating work, richly coloured and passionate, and, being based upon Andalusian gipsy life, there is an oriental strain in the music.

The ballet is based on a tale by Martinez Sierra, which may be condensed as follows: Candelas, a lovely and passionate young woman, has loved a dissolute but fascinating gipsy. In spite of the unhappiness he brought her, she loved him intensely, and after his death is unable to forget him. His memory holds her in a morbid spell, and she becomes a prey to thoughts of the past. When Spring returns, however, it brings to her a new love—for the youth Carmelo. Almost unconsciously Candelas returns the passion of this handsome and ardent lover, but they are unable to exchange the kiss of perfect love (which could banish all evil spells), for at the moment when Carmelo approaches Candelas, the Spectre of the dead man appears. Parted from Carmelo, Candelas droops and pines. Meantime Carmelo plans to break the spell. Having once been the comrade of the Spectre that haunts Candelas, he knows his faithless and jealous nature to the full, and realizes that the dead man still retains his taste for beautiful women. He therefore arranges that Lucia, a charming gipsy girl and Candelas's friend shall carry on a flirtation with the ghost, and thus allow time for the lovers to exchange the kiss which is the counter-

charm. Lucia, out of love for Candelas, agrees; the Spectre returns, and falls a victim to her charms. Thus are the lovers enabled to interchange the perfect kiss of love which triumphs over all evil influences.

The Suite comprises almost the entire ballet with the exception of the two short vocal interludes—'Chagrin d'Amour' and 'Chanson de Feu Follet'. It is scored for a small orchestra, comprising flute, piccolo, oboe, two clarinets, bassoon, two horns, two trumpets, timpani, strings, and piano, which is treated as an integral part of the orchestra.

After a brief introduction (*Allegro furioso*) in which the full orchestra participates, we pass to 'Among the Gipsies' (*tranquillo misterioso*). Here tremolo passages for strings and solos for muted horns, trumpets, and oboe, suggest the mysterious nocturnal life of the gipsies. The music to the Apparition of the Spectre follows. The trills on the clarinets and violas, and *glissando* passages on the piano combine to produce an eerie atmosphere.

In the next number, 'Dance of Fear' (*Allegro ritmico*), the gipsies, although they cannot see the ghost, are frightened because of the frantic contortions of Candelas, who can see it, and by the appearance of the two bats. The music is here realistically vivid, and the rhythm strongly stressed.

'The Magic Circle' (*Andante tranquillo*), which follows, is one of the simplest but most exquisite lyrical gems de Falla has ever written. As midnight strikes (9 bars, *lento e lontano*) the harmonics of the strings combine with the piano to give a wierd effect, and we pass to the 'Ritual Fire Dance', which, as its title implies, is a wild ceremonial dance to exorcise evil spirits. A short scene follows, in which there are important solos by oboe and flute, and we then pass to the *Pantomime*,—which is but a slightly varied version of the Introduction,—and a delightful interlude (*Andantino tranquillo*) in 7/8 time (the rhythm being 3 quavers followed by 2 crotchets). During this episode

the lovers reach a perfect understanding. The piano here plays an important part, whilst there are solo passages for the two flutes, 'cello, and oboe.

In the last number, entitled 'The Dance of the Play of Love', the Spectre vanishes, and the atmosphere of be-devilment and fear gives way to the sound of bells and gay rejoicing at the final happy union of the lovers.

BALLET MUSIC ('HULDA'). CÉSAR FRANCK

Franck made two essays in dramatic music. The first was 'Hulda', begun in 1882 and completed in 1885; the second 'Ghisèle', the finished sketch of which is signed and dated 21 September 1889. 'Hulda', an opera in four acts and an epilogue, the text by Ch. Grandmougin, was first given to the public in the theatre at Monte Carlo in 1894.

Writing of these dramatic works, M. Vincent d'Indy says: 'In spite of their great value, indisputable and undisputed, they do not seem to me to represent in the sphere of dramatic music that progressive movement, that generous and renovating impulse, which we find in all the symphonic works of the master's third period. Strange to say, Franck's operas are, to tell the truth, less dramatic than his oratorios.' M. d'Indy attributes the comparative ineffectiveness and pallor of 'Hulda' and 'Ghisèle' to the poverty of their libretti, which are in no way superior to the texts of numerous other examples of historical opera, then in a very poor way. But he adds a more cogent reason for their lack of lasting success—that Franck's genius did not tend to the theatrical. 'He contented himself with writing beautiful music, without seeking for any new dramatic expression which could not have been suggested by the texts at his disposal.'

Into 'Hulda' he infused more vitality than into his second attempt; this applies especially to the ballet, which, after all, still belonged to his own domain of symphonic music. 'He wrote this ballet, without break or pause, at the same time as the prologue, which does not appear in

the score as it now stands, having been replaced, no one knows why, by an epilogue. One evening in the autumn of 1882, when Henri Duparc and I called to see him, he came to meet us, flushed and very much excited, and fired off these words at us, the significance of which can only be really appreciated by those who knew "Father" Franck: "I think the ballet of 'Hulda' is a very good bit of work; I am very pleased with it. I have just been playing it over to myself, and—I even danced it!"

The Ballet, described as 'Allegorical', consists of five movements, which depict 'The Struggle between Winter and Spring'.

1. *The Struggle between Winter and Spring*.—Enter Winter, shivering among his furs. Followed by youthful maidens, clad in long robes of snow. They are freezing to death and implore Winter to spare them. He refuses to hear their entreaties, and they fall unconscious at his feet. The movement opens with a few introductory bars *Allegro maestoso, alla breve*, which, after a general pause, lead to a *Poco lento* in 3/4. A more animated section succeeds, in which it is not difficult to follow the programme indicated above—the supplicatory phrases of Winter's victims, and his harsh repulse. Finally the appeal dies away in the wood-wind.

2. *Winter's Dance*.—This vigorous *Allegretto* is interrupted by the distant call of the oboes, *dolce espressivo*, announcing the coming of Spring. Winter listens with apprehension to the tender warning, then resumes his dance. But not for long. He soon falls under the spell of Spring's all-powerful charms. Having vanquished Winter, she touches the unconscious maidens with her flowering wand. They reawaken and are changed to Elves and Undines.

3. *Elfin Dance (Allegretto, 2/4)*.—A sprightly and delicately orchestrated movement which requires no verbal explanation.

4. *Dance of the Undines, or Water-nymphs (Pochissimo*

lento, 3/4).—Here we have a graceful undulating movement, contrasting with the more lively motion of the elves. Towards the close the two spirit bands mingle, in preparation for the last section.

5. *Ronde générale (Allegro brioso, 2/4)*.—The Elves and Water-nymphs form a circle, with Spring in the centre, and join together in a General Round. The music expresses the universal reanimation and gladness when

Green leaves and blossoms and sunny warm weather,
And singing and loving—all come back together.

SUITE DE BALLET NO. 1. GLUCK-MOTTI

This Suite was arranged by the famous conductor Motti, who describes it as a 'free paraphrase' of certain numbers from Gluck's operas. The scoring is somewhat modernized. The Suite consists of four movements, as follows:

1. Derived from the introduction to 'Don Juan'; the 'Air Gai' and a slow movement from 'Iphigenia in Aulis'.
2. 'Dance of the Blessed Spirits in Elysium' from 'Orfeo' and the air of the Wandering Spirit.
3. Musette from 'Armida'.
4. A second 'Air Gai' from 'Iphigenia in Aulis' and a Sicilienne from 'Armida'.

SUITE DE BALLET NO. 2. GLUCK-MOTTI

Motti's first Suite de Ballet, arranged from certain numbers in Gluck's operas, has become one of the most popular items in our concert programmes. The second will no doubt be equally welcome, seeing that it includes some of the most charming movements from his masterpieces.

1. The first number opens with the March (*Allegro maestoso*) from 'Alceste', the opera that Gluck wrote in 1765, and published in 1769 with the famous preface in which he set forth his views upon the reformation of opera. Following on the stately March comes, in strong contrast,

the delicately orchestrated Minuet from 'Iphigenia in Aulis' (1774), after which the March is repeated.

2. The second movement, headed *Grazioso*, is taken from 'Paris and Helen' (1769), a work which was produced in Vienna without much success, and allowed by the composer to drop into obscurity. The graceful air is presented by the strings and then taken up by the wood-wind. There is a delightful dialogue for this group of instruments, the oboe giving out an expressive phrase to which flutes and clarinets reply *scherzando*. The first theme is then restated, and this little gem-like movement ends with a dainty scale-passage for wood-wind.

3. The third and longest movement of the Suite is the 'Dance of Slaves' from 'Iphigenia in Aulis'. The 'cellos mark the rhythm, and at the fourth bar the bassoons enter with the somewhat rude and monotonous theme. This is presently transferred to the violins and repeated *pianissimo*, punctuated by the triangle. The continuation is for strings and oboe. The orchestration throughout is very effective and piquant. The dance grows more vigorous as it progresses, and ends on a brilliant climax.

BALLET SUITE ('ALCESTE', ACT II). GLUCK

1. *Allegretto grazioso*. 2. *Allegro leggiero*. 3. *Andante*. 4. *Minuet*. 5. *Allegro Finale*.

The orchestration of this Suite is by Sir Henry J. Wood.

1. *Allegretto grazioso*.—The theme is given to solo flute, joined by second flute, oboes, and bassoon. The triangle plays a discrete role. Horns and strings join with the wood-wind in the continuation of the melody, which is repeated. In the second strain solo clarinet imitates the flute, and afterwards the theme is treated by the whole of the small orchestra.

2. A gay and emphatic subject is announced by wood-wind and strings, horns reiterating the key-note in octaves. Solo flute and violins carry on the theme. The second strain is started by oboes and bassoons (flutes taking part

in the repetition) and continued by the strings. Solo violin and 'cello, accompanied by an octave figure for flute, have a passage leading to a *tutti* based on a sequence of strongly marked chords which brings us to the close of the first section of the movement. This having been repeated, the opening subject is recalled, and the foregoing material is recapitulated with some modifications.

3. *Andante*.—The melody is given out in alternate phrases by wood-wind (oboes and bassoons) and violins. Solo bassoon then proceeds to embroider the theme, passing it on in the fifth bar to solo clarinet. Flutes and oboes have singing phrases of accompaniment. The florid passages are continued by clarinet and 'cellos, the rest of the orchestra playing fragments of the theme. Towards the close of this number occur some echo-phrases in the wood-wind and horn.

4. *Minuet*.—This movement is for strings only. The violins introduce the tune, a feature of which is an outstanding syncopated figure. Meanwhile the 'cellos are continuously occupied with an expressive triplet accompaniment. There is no *Trio*, but a short middle section deals with the syncopated figure, and the leap of a tenth which follows it. The first part of the Minuet is repeated, and the brief movement ends *pianissimo*.

5. *Allegro (Finale)* begins *grandioso* with chords for full orchestra, and reiterated quavers for horns and trombones, followed by descending passages for wood-wind and *pizzicato* strings. Three flutes and oboes then give out a graceful *air de ballet* with a moving accompaniment for clarinet, bassoons, and 'cellos. The continuation of the dainty theme is for wood-wind and strings, the brass and double basses repeating the fanfare figures of the opening bars. The remainder of the number is occupied with repetition of this material.

BALLET MUSIC ('FAUST'). GOUNOD

1. *Allegretto (Tempo di Valse)*. 2. *Adagio*. 3. *Allegretto*. 4. *Moderato maestoso*. 5. *Moderato con moto*. 6. *Allegretto (Moderato)*. 7. *Allegro vivo*.

1. The first number (*Allegretto*) is in waltz-time and opens with a few preliminary chords, after which the first violins give out a graceful melody in which they are subsequently joined by the flutes and clarinets. A contrasting theme of a more sustained nature forms a middle section, and the first part of the movement is then repeated.

2. *Adagio*.—After some arpeggios on the harp, the strings in unison announce a swaying theme against detached chords in the wood-wind. A descending figure *leggiere* for first violins, flutes, and piccolo is followed by the usual repetition. A *Coda*, in which fragments of the first air are heard, brings the movement to a quiet close.

3. *Allegretto*.—This movement has a *scherzando* character. After a short introduction the theme is given out by flute, piccolo, and clarinet against a simple accompaniment for the strings. The middle section is in similar style, and the repetition of the first part leads up to an animated *fortissimo* and a brilliant ending.

4. *Moderato maestoso*.—The theme, which is assigned to first violins, suggests a gliding motion by its characteristic slurred figures and descending sextolets. It has an effective accompaniment, first for brass and then for wood-wind. The middle section, with its jerky rhythm, is in complete contrast.

5. *Moderato con moto*.—After a few introductory bars the principal air of this movement is given out by the strings in unison. It is in two strains, in the second of which the strings are joined by the flute and first clarinet, which instrument presently takes up the figure of accompaniment hitherto sustained by the harp. A new and rather operatic air is heard in the *Coda*.

6. This is a short movement (*Allegretto, moderato*) in

which the first violins announce a rhythmic theme, the flutes joining in on its repetition. This is followed by a second part consisting of soft chords in wood-wind over a *pizzicato* accompaniment for strings.

7. The *Allegro vivo* (E minor) starts with a vigorous figure for the strings, answered by the wind-instruments. After this brief introduction, the whole orchestra is occupied with a somewhat tempestuous subject in short semi-quaver chords. The middle section is composed of an expressive melody for strings, succeeded by another semi-quaver figure for the entire orchestra which brings about a repetition of the first one. A contrasting melody in E major soon makes its appearance, and is developed at some length. A recapitulation *fortissimo* of the second semi-quaver theme leads to a *Coda* (*Poco animato*) based on the figure of the introduction, and the movement ends with a vigorous and animated *tutti*.

BALLET MUSIC FROM THE OPERA 'BOABDIL'.
MOSZKOWSKI

1. *Moorish Fantasia*. 2. *Scherzo-Valse*. 3. *Malagueña*.

This opera, on a Hispano-Moorish subject, was produced in Berlin, 21 April 1892. The ballet is introduced into the second Act in honour of the wedding festivities of Boabdil, the last of the Moorish kings. The setting is very effective, the scene being laid in the Court of the Lions in the Alhambra.

In the *Moorish Fantasia* we have a picture of a proud and warlike race. After a few arresting prelude bars, bassoons, second 'cellos, harp, and timpani give out a characteristic rhythmic figure which lends oriental colour to the music. This accompanies the main theme, which is heard from the clarinets and first 'cellos. In the middle section the rhythmic figure is assigned to flutes, harps, and glockenspiel, the melody being presented by 'cellos and oboe. The first portion of the *Fantasia* is restated, and then leads to a fiery climax. A passage for strings marked *tornando*

accelerando brings a recapitulation with some changes of instrumentation, and the number ends with a showy *Coda*.

The *Scherzo-Valse* is a pleasing movement, but quite Western in character. It starts with a theme for first violins, clarinets and lower strings accompanying. The melody is in two strains, and when both of these have been heard, the music becomes more *Scherzo*-like, with light semiquaver figures, and a noticeable phrase for harp. The *Valse* melody is then resumed. There is a *Trio* section in which the theme is presented by piccolo, flutes, and violins in octaves. In the alternative portion the air is given to wood-wind. The earlier sections of the movement are then repeated, and a *Coda* brings the graceful number to a close.

The third number is in the form of a highly characteristic Spanish dance in 3/8 rhythm, entitled *Malagueña*. After a few bars, in which the peculiar rhythm is announced, the theme is played *con brio* by the full orchestra, a tambourine joining the 'cellos *pizzicato* in the accompaniment. After some piquant elaborations and modifications the theme is restated. In the *Trio* the wood-wind give the melody, the strings having a triplet accompaniment played *col legno* (with the wood of the bow). The *Trio* is repeated, and a fanfare-like passage for trumpets leads to the recapitulation of the first theme of the dance. The *Malagueña* is noted for its variety of moods; sometimes it is pompous, sometimes tender and alluring, and at other moments fiery and almost violent in expression.

BALLET MUSIC AND WEDDING MARCH FROM 'FERAMORS'. ANTON RUBINSTEIN

1. *Bayadere's Dance No. 1 (Allegretto)*. 2. *Light-Dance of the Bride of Kashmir (Con moto)*. 3. *Bayadere's Dance No. 2 (Allegro vivace assai)*. 4. *Wedding March (Allegro moderato)*.

Rubinstein composed 'Feramors', an opera in three acts based on Moore's 'Lalla Rookh', in the early 'sixties. It was first produced at Dresden in 1862. The Ballet-Music is scored for a small orchestra, with the addition of tambourine to give a touch of oriental colour to the music.

1. The first Bayadere's Dance opens with a short Introduction. At the ninth bar the theme is given out by the first violins, with echoes from the flute. The *Trio*, in E flat, presents a new theme for the flutes, reinforced on their harmonic notes by strings. In the recapitulation some fresh material appears, and the last statement of the dance-theme is accompanied by an expressive *cantabile* melody for solo oboe and horn.

2. *Light-Dance (Lichtertanz)* of the Bride of Kashmir.—This movement may perhaps be connected with the following descriptive passage in 'Lalla Rookh': 'It was night when they (the bridal party) approached the city, and for the last two miles they had passed under arches . . . illuminated in rich and fanciful forms with lanterns of the triple-coloured tortoise-shell of Pegu. Sometimes, from a dark wood by the side of the road, a display of fireworks would break out, sudden and brilliant . . . At other times a quick and playful irradiation continued to brighten all the fields and gardens by which they passed, forming a line of dancing lights along the horizon.'

Like the preceding number, this movement begins with eight prelude bars in 2/4. The time then changes to 3/4, and the rhythmic dance theme is introduced by the woodwind. In the second strain the violins join in alternate phrases. A descending figure, which is a noticeable feature

of the latter half of the theme, passes downward through all the wood-wind group to the strings. The first strain of the subject is heard again, and this section of the dance ends suddenly on a loud chord following an *accelerando*. There is more tenderness of feeling in the *Trio*, in which the horns have the theme, accompanied by a counter melody in octaves for violins and violas, the air being transferred later on to 'cellos and bassoons. In the recapitulation of the first part of the dance the horn presents a new theme (*con espressione*), and the first violins are occupied with a passionate figure, derived by inversion from one previously heard in the wood-wind.

3. The second Bayadere's Dance has a longer prelude played mostly by the strings, reinforced occasionally by short phrases for wood-wind and brass, trombones being added to the score. The dance-theme is assigned to violins and violas, and is treated in much the same way. This is succeeded by a dialogue between strings and wood-wind. There is an alternative (or *Trio*) section in D flat major.

4. For the Wedding March, harps, triangle, bass-drum, and military drum are brought into requisition. The first subject is announced immediately by full orchestra. It is in two sections, the latter half being heard from the wood-wind and horns, while the strings are engaged with an energetic accompaniment. The second subject is given out by the violins in octaves, the harp playing an important part in its accompaniment. This is developed in place of a *Trio*. The recapitulation leads to a *Coda* based on a triplet-figure which brings the March to a vigorous conclusion.

BALLET MUSIC (HENRY VIII). SAINT-SAËNS

The opera 'Henry VIII' was composed in 1882, and produced at the Paris Opera in March of the following year. It was not heard in England until 1898. In this instance the Ballet is a logical part of the opera, since the marriage of the English monarch to Anne Boleyn forms a legitimate excuse for splendid spectacular effects, and it is well known

that 'bluff King Hal' had a pretty taste in all kinds of sumptuous diversions. Whether, as a French writer has remarked, the ballet actually 'condenses the most attractive aspects of English popular life', hearers of the music will determine for themselves. The Ballet-Divertissement—as it is entitled in the score—includes four movements.

1. *Introduction: The Entry of the Clans*.—A *moderato* section of sixteen bars is played entirely by the strings. At the seventeenth bar the full orchestra joins in, and immediately afterwards we reach the *Allegro moderato*, the theme of which, given out by violins and violas over a prolonged shake for wood-wind, will be recognized as a Scotch national air. When this has been discussed, the time changes from 6/8 to common time, and a robust march-tune (*Allegro marziale*) is delivered by oboes and trumpets. This is repeated with much fuller scoring, and the movement ends with a brilliant *tutti*.

2. *Idylle Ecossaise: Scotch Idyll (Moderato Maestoso, 3/4)*.—This number starts with an introductory section, the strings having a broad, dignified motive, answered by wood-wind. The violins *divisi* then introduce semiquaver figures (sextolets), which alternate with ascending passages for piccolo. Four bars *lento* lead, after a pause, to the *Allegretto*, which forms the Idyll itself. The first oboe gives out a melody of distinctly Scottish character, harps and 'cellos having a kind of drone-bass on F—a bagpipe effect in keeping with the national colour of the theme. A new melody, more sad and yearning than the preceding subject, is presently heard from the violins, wood-wind accompanying. The last section of the movement (*Allegretto con moto*) is based on a lively tune announced by the strings, joined by oboes and clarinets.

3. *Gipsy Dance (Moderato quasi Andantino, 3/4)*.—From the North we are transported to the East. The drum introduces a rhythmic figure and holds it persistently. Violins and *cor anglais* deliver the motive of the dance—an upward scale, starting on the half-beat with a characteristic triplet-

figure. The *tambour de basque* marks the half-beat, and the brass is constantly in evidence.

4. *Gigue and Finale (Presto, 9-8)*.—After a few preliminary bars in which the rhythm is established, the violins give out the lively theme, which is afterwards taken up by the flute and oboe in turn. The time changes presently to 6/8 (*meno mosso*), and the wood-wind deal with a new theme. When this has been discussed, the violins introduce a third theme (*poco meno mosso*). After this there is a return to the *tempo primo* of the second section.

BALLET MUSIC ('SAMSON ET DALILA').
SAINT-SAËNS

The Bacchanale of the Philistines is not merely a ballet introduced into the opera 'Samson et Dalila' by way of a spectacular diversion. It has its dramatic *raison d'être* because, following as it does, after the pathetic scene of Samson at the grinding-mill, this orgy of his foes precipitates his gigantic vengeance. Saint-Saëns here employs Eastern melodies of rather crude type, very effectively and skilfully orchestrated. The first oboe opens the Ballet with a solo passage *quasi recitativo*. After a pause the third and fourth horns give out detached notes answering each other in octaves (*Allegro moderato*) and the wood-wind starts a rapid semiquaver theme, carried on by strings. The colouring is primitive and harsh. The relentless rhythm of the drum in which the strings often take part; the frenzied climaxes; the melancholy second theme, Arabian in character, introduced by oboe and *cor anglais*; the syncopated theme for strings heard against the curious rhythmic figure in wood-wind and horns in the middle section (*doppio più lento*)—these are some of the leading features of the Bacchanale. The movement ends in breathless excitement.

SUITE FROM THE BALLET 'CASSE-NOISETTE' (OP. 71a).
TCHAIKOVSKY

Early in 1891 Tchaikovsky was commissioned to write an opera and a ballet for the Opera at St. Petersburg. The subject suggested for the latter was 'Casse-Noisette', founded, with many modifications, upon Hoffmann's tale 'The Nutcracker and the Mouse-King'. Tchaikovsky was not very pleased with this choice; but, pending his departure for America, he was altogether doubtful as to the possibility of fulfilling either of these commissions in time. Once he had started composing the Ballet he became more reconciled to the subject, and a considerable portion of the work was finished during the early spring while he was working quietly in his country home at Frolovskoe. One pathetic reference to the Ballet appears in the last letter he wrote before sailing for America. It was written on the eve of his departure for Le Havre, immediately after having learnt of the death of his sister, to whom he was deeply attached: 'For God's sake write all details (about her) to New York. To-day, even more than yesterday, I feel the impossibility of depicting in music the Sugar-plum Fairy.' But on his return to Russia in June he took up the work with renewed zest, and wrote to his publisher Jurgenson that he had heard a new instrument in Paris, the 'Celesta-Mustel', which he intended to introduce into the new work, adding that he wished to be the first to secure 'the novel effect' which would undoubtedly make 'a tremendous sensation'. The Suite which Tchaikovsky arranged from this Ballet was heard in St. Petersburg in March, 1892. The first performance in England took place at a Promenade Concert in 1896.

1. *Miniature Overture*.—This movement is like a delicate pastel drawing, its orchestral tinting being of the clearest and softest. The violoncellos and basses take no part in it, the violas representing the 'grave' strings. These, with the first and second violins, are divided into six parts.

The Overture is based on two themes: the first, given out by the violins, has a quaint, slightly rococo grace; the second—also stated by the violins—is in distinct contrast.

2. Six characteristic Dances:

(a) *March*.—The assemblage of wedding-guests. The clarinets, trumpets, and horns state the first part of the theme, which is then continued by the strings. To this succeeds a figure in semiquavers, after which the first theme is repeated and worked out with much effective orchestration.

(b) *The Dance of the Sugar-Plum Fairy*.—The limpid melody is given out by the celesta, and seems to drop note by note like the tinkle of dewdrops falling from a rose-leaf. It is accompanied by the strings *pizzicato*. A phrase for clarinet affords a welcome relief to what, for all its daintiness, might otherwise prove an insipid colour scheme.

(c) *The Trepak*, though full of gaiety, is kept well within the frame of the whole picture. Its wildness never exceeds the bounds of propriety. It is a trepak for 'Toffee-Town'; for high-spirited dolls and lively fairies. There were no real peasants in Hoffmann's Toy Land.

(d) *The Arabian Dance*, with its lazy oriental grace and melancholy, offers a piquant contrast to the foregoing. It begins with a characteristic 'drone' accompaniment, over which we soon hear an Eastern melody that starts in the clarinet and is completed by the violins.

(e) *Chinese Dance*.—This is a gem of fantastic humour. It opens with a monotonous accompaniment in the bassoons which is maintained throughout the entire movement. The flute then gives out the theme, starting with an upward scale, followed by a trill, the grotesque effect of which cannot be described in words. The movement breaks off with an abruptness which suggests that someone's boot accelerated the departure of the Chinese musicians.

(f) *Reed-pipe Dance*.—The graceful melody of this dance

is allotted to three flutes. To this succeeds a contrasting theme for trumpets, after which the first subject is repeated.

3. *Flower Valse*.—Several themes are employed in this movement, the principal of which is given out by the clarinet immediately after the *cadenza* for harp.

RHAPSODIES AND FANTASIAS

RHAPSODIES AND FANTASIAS

RHAPSODY FOR PIANOFORTE AND ORCHESTRA.

BÉLA BARTÓK

Béla Bartók was born at Nagyszentmiklós (Hungary) in 1881, studied at the Budapest Conservatoire from 1899 to 1903, and eventually became a professor at that school. He retired in 1912 in order to devote himself entirely to composition and research in the domain of folk-music. He set out to collect folk-songs and made efforts to purify the old tunes from the influence of the gipsies whose distorted rhythms and use of the so-called 'Magyar scale' had changed many an ancient and dignified tune beyond recognition. It must, however, be borne in mind that a large proportion of the tunes collected as Hungarian hailed from the country now known as Slovakia, and are Slavonic rather than Magyar in origin.

Béla Bartók is to-day considered as one of the most arresting figures in contemporary music. In his early works, including the present 'Rhapsody' and the orchestral 'Suite', the folk idiom is clearly discernible, but in his later work Bartók becomes more abstract and more individual as regards his treatment of harmony, and remarkable for choosing freely a distinct medium for every new work instead of rigidly adhering to any preconceived system. There is at present much discussion as to the true character of 'national music', and in this connexion an admirable definition of the word 'nationality' by Baren Eötvös, a distinguished Hungarian writer and politician of the last century, may be quoted. 'We must recognize as a distinct nationality,' he says, 'every aggregate of people in which the feeling of their distinct personality is awake. In Bartók's music the accumulative personality of the Magyar race is absorbed and reissued in terms of sound by one in complete sympathy with the national spirit.'

Among the works of Béla Bartók the following may be mentioned as the most representative: an opera in one act, 'Bluebeard's Castle'; a ballet, 'The Wooden Prince'; 'Two Portraits' and 'Two Images' for Orchestra; two String Quartets; two Suites for Orchestra; the 'Bagatelles', 'Sketches', 'Elegies', and 'Burlesques' for piano; the four volumes of 'Children's pieces' for the same instrument; and settings of Hungarian and Roumanian Folk-Songs.

The 'Rhapsody', which is in one continuous movement divided into several distinct sections, opens *adagio molto* with a short introduction for full orchestra. The solo-instrument answers with elaborate passages in a free style, the music being tinged with a distinctly national colouring. (For instance, the characteristically Hungarian rhythmical mannerism that is somewhat akin to the 'Scotch snap' is frequently in evidence throughout the work.) The dialogue between piano and orchestra is considerably developed, the *tempo* being frequently accelerated and retarded in truly rhapsodical fashion. When at last a pause on a low C sharp is reached by the piano, the brass foreshadow, *pianissimo*, a new theme, which presently emerges, *poco allegretto*, in bass clarinet and bassoons, and is then transferred to the soloist, who deals with it in a free solo passage. Shortly after the orchestra has fallen in again, another melody appears in the wood-wind. These two new tunes, with much charming episodic matter, are now fully but always very freely developed. The next feature is a strenuous *molto vivace* section, where the piano has the support of the full orchestra and an incisive theme is given out by trumpets, clarinets, and violas. The music then gradually works up to a furious *presto*, where some new material is again introduced, but in the end we return to the mood of the slow opening section, and the work comes to a very tranquil conclusion.

ENGLISH RHAPSODY, 'A SHROPSHIRE LAD'.
GEORGE BUTTERWORTH

This Rhapsody, and the Idyll for Orchestra 'On the Banks of Green Willow' are the legacy of a gifted composer of the modern British school, to which he was lost all too soon, having been killed in action in August, 1916.

Lieut. George Butterworth, Durham L.I., M.C., was educated at Trinity College, Oxford, where he soon became the leading spirit of the undergraduate musicians. After taking his degree he studied at the Royal College of Music, and subsequently devoted himself to the collection of English Folk-Songs and Morris Dance Tunes, a pursuit to which doubtless may be attributed the thoroughly national spirit of his music. In his compositions he seldom actually used traditional melodies, but he seems to have subconsciously assimilated the essence of British folk-music, and to have transmuted it into a language entirely his own, yet deeply rooted in the soil of our land.

Perhaps the most typical examples of George Butterworth's art are the two song-cycles based on A. E. Housman's 'Shropshire Lad'. He has set the beautiful poems, which have attracted so many composers, to music entirely modern in feeling and full of originality. The English Rhapsody is in the nature of an orchestral epilogue to these two cycles, and it is based on the theme of one of them:

Loveliest of trees, the cherry now
Is hung with bloom along the bough
And stands about the woodland ride
Wearing white for Eastertide.

The Rhapsody does not, like the song itself, interpret the spirit of the poem as it stands, but it gives a kind of reminiscent impression: as though suggesting the feelings of some one who had heard the song long ago, and in whom the memory of it stirs vague regrets and longings.

The work opens with a soft A minor chord in the muted strings, which forms a background to a short figure in

thirds heard in the violas and echoed by the clarinets. This theme is repeated several times with slight modifications, always in the same instruments, and awakens a mood of sweet sadness. At the sixteenth bar, after a harp chord, an expressive phrase for solo clarinet should be noted, followed, five bars later, by another short theme in the wood-wind and violins. These three themes form an important part of the structure of the work, and they constantly recur. Their development occupies several pages of the score until a half-climax is reached, where the trumpets have an emphatic phrase over a downward figure in the lower brass and a drum-roll. The music now grows more intense in feeling, and the scoring becomes heavier for a time, but soon a subdued section is reached, where a new subject is heard quietly moving in the strings. The wood-wind joins in, and the work now rapidly approaches an impassioned climax for the whole orchestra. The remainder of the piece is taken up by further development of the now familiar material which is treated with a remarkable feeling for atmosphere and orchestral colour. Towards the close the mood of the opening returns, and the work ends quietly on the chord with which it began.

RHAPSODY FOR ORCHESTRA, 'ESPAÑA'. CHABRIER

Alexis Emmanuel Chabrier was born at Ambert, in Auvergne, 18 January 1841. He entered the Ministry of the Interior in a subordinate capacity, but resigned his post in order to devote himself entirely to music, which he had hitherto practised only as an amateur. The Rhapsody in question was one of the first works by which he became known in France. It is dedicated to the late M. Charles Lamoureux, who was the first to produce it in November 1883, at one of the Château d'Eau concerts. Other compositions by Chabrier are two operettas, 'L'Étoile' and 'L'Éducation manquée' (Paris 1877 and 1878); the opera 'Gwendoline' (Brussels 1886,

Paris 1893); and 'Le Roi malgré lui', first performed at the Opéra Comique, Paris, in 1887. He died in 1894.

'España' is based on national dance-tunes written down by the composer during a visit to Spain. It starts with some introductory matter foreshadowing the themes to be developed later. These are five in number, and represent the most popular dances of the country; the Jota and the Fandango. The first is given out by bassoon and trumpet, and afterwards receives some showy development by the full orchestra. The second and third tunes flow more smoothly, while the fourth is somewhat jerky in character. Finally, we have a graceful theme, the local colour of which is unmistakable. The whole work is clear in structure, and the orchestration is very original and brilliant.

AN ENGLISH RHAPSODY, 'BRIGG FAIR'.

FREDERICK DELIUS

This work is based upon an old Lincolnshire folk-song 'Brigg Fair', which tells a tale of rustic love; a sincere and happy tale about a lover who rises with the lark in the morning to meet his sweetheart at Brigg Fair. As he goes he looks over his shoulder and sees his true-love tripping after him, and then his song runs:

And now we're met together
I hope we ne'er shall part,
For 'tis meeting is a pleasure,
And parting is a grief;
But an inconstant lover
Is worse than a thief.

And so he vows eternal loyalty to the girl of his heart.

The Rhapsody is scored for a full modern orchestra. It opens with a little discourse for flute over *arpeggio* chords for harp and sustained notes for muted strings. The contents of this slow pastoral section recur again in the course of the work, and form as it were the background on which the love idyl is presented to us. The introduction having

died away very softly, the oboe gives out the first principal theme, in 3/8, which moves happily onward, passing first to the flute, and then to the first violins, with fuller accompaniment. After some development, in which moving semiquaver passages are prominent, a new section is reached—*slow, and very quietly*, 4/4. The flute recalls the pastoral introduction, leading to a new *cantabile* melody for the violins, against a quaver figure of accompaniment for wood-wind. With a return to the 3/8 time the music becomes more animated. The clarinet introduces a brighter melody, delightfully accompanied by English horn, bass clarinet, and horns. The leading theme returns by and by in the flute and oboe; linked with it is a counter-subject which gradually gains the ascendancy, and the music works to a climax and subsides to give place to a fresh emotional phase (*with solemnity*). Here trumpet and trombone deal with a melody which is a rhythmic variant of the principal subject. A second majestic climax is built up by the entire orchestra, and then the introduction is recalled. The first principal theme is next treated in a vivacious style over a pedal for drums and bassoon. A glorious *Coda* follows, clinching the whole meaning of the poem as the lover makes his supreme vow:

The green leaves they shall wither,
And the branches they shall die,
If ever I prove false to her,
To the girl that loves me.

We drop from these passionate heights to the quiet mood of the introduction, the oboe still clinging to the leading theme, while the flute recalls the pastoral figures with which the work opened. The Rhapsody is a happy expression of human emotion shown in pastoral surroundings that are poetically suggested, but never allowed to intrude upon the eternally old, and eternally new, presentment of 'the lover and his lass'.

A DANCE RHAPSODY. DELIUS

This work was first performed at the Hereford Festival of 1909, having been written the previous year. It is scored for a large modern orchestra, including a heckelphone.

It opens with a short Introduction (*Lento*), in which the *cor anglais*, bass-oboe (or heckelphone), and horn foreshadow some of the subjects to come. The first of these is given by the oboe in 'easy dance movement'. The second, a brief two-bar phrase for the flute, returns from time to time. The first theme is repeated by clarinet, and the second by *cor anglais*. These materials are developed by various instruments with much that is charming and original in the scoring and harmonization. A change of *tempo* to *Vivo* ('almost twice as quick') brings a fresh theme, introduced by the basses (strings and wind); a second being given later by the violins in octaves. Both these motives are now discussed, oboe and *cor anglais* dealing with them as solos. A figure presented by the 'cellos and double-basses, and echoed by wood-wind, is afterwards developed and emphasized by trumpets and horns. Further on two of the subjects are worked in combination. A *diminuendo* and *rallentando* lead to the recapitulation of the first principal subject, in slower time, by flute and clarinet in octaves, with accompaniment for strings, and afterwards repeated in a more rapid *tempo* by first violins and violas. This is also treated by other instruments, trumpets included, and a vigorous climax is built up. In a section headed *Molto Adagio* a solo violin next presents a rhythmically modified version of the subject, accompanied by muted strings only, which are sub-divided. This is followed by quotations of other thematic material by clarinet and bass-oboe. There is now a return to *Molto vivo*, and the principal theme is given out by the strings with great energy, the brass having an equally vigorous accompaniment. The melodies used strike one as being thoroughly English in character, while their treatment is that of a musician versed in all schools and imitative of none.

SLAVONIC RHAPSODY NO. I, IN D (OP. 45). DVOŘÁK

The three Slavonic Rhapsodies for orchestra date from 1875. They were popularized out of Bohemia by Hans Richter, with whom they were favourite repertory items. They are broader in form and more elaborated than the well-known Slavonic Dances.

The Rhapsody No. 1 begins *Allegro con moto* with eight bars of drum solo, on one note, with varied rhythms, after which the first theme, a typically national *cantabile* melody, is announced by wood-wind, horns and drums having a fragmentary accompaniment, which afterwards gives place to a continuous quaver figure for first violins. Eventually the theme is dealt with by full orchestra with considerable pomp and brilliancy of scoring and some canonical imitations. A long *diminuendo* concludes this opening portion of the work.

The central section is headed *Tempo di Marcia*, and the key is now B flat. A new air, strongly accentuated, is presented by the clarinets. On its repetition by the entire orchestra we hear another snatch of melody from the 'cellos and first horn, and new harmonies from trumpet and first trombone. A second strain of the theme is then given by oboes and bassoons, 'cellos continuing their melody. A restatement of the air with fuller scoring is accompanied by a new figure in the basses. After this outburst of sonority has gradually died down, we come to a dominant pedal-point on which the horns reiterate a figure that has been previously heard. The air is then resumed by 'cellos and bassoons; the first violins having a descant in semiquavers, subsequently transferred to the violas and 'cellos, while the melody rises to the flutes and oboes.

In the third section the initial *cantabile* theme is recalled, and this, being worked up to a *fortissimo* climax, is accompanied by the second melody, played by trumpets and trombones in common time against the 6/4 measure of the first air. After a change to 2/4 for a repetition of this

theme—during which the bassoons and lower strings are occupied with florid semiquaver passages—and a brief, exciting climax, the Rhapsody comes to an end quietly with a return to the opening matter, including the rhythmic figures for drum.

SLAVONIC RHAPSODY NO. 2, IN G MINOR (OP. 45).
DVOŘÁK

This is the second of a set of three Slavonic Rhapsodies belonging to a comparatively early period in Dvořák's career.

The work opens with a phrase forestalling one of the melodies on which it is based, given out vigorously in unison and octaves, and repeated by inversion. After the wood-wind have played with this phrase for a time, a return is made to G minor, and the 'cellos introduce an expressive theme, which is dwelt upon with characteristic reiterations, and changes of harmony in the wood-wind. Some imitations in the strings lead back to the first motive, and afterwards we have a restatement by flutes and oboes of the 'cello theme. These motives, and the airs from which they are derived, are now dealt with in a continuous *Allegro* movement. The first melody, in its simple form, is presented by clarinets with harp accompaniment, followed by a variant of it with the addition of strings. The full orchestra then gives out *fortissimo* what appears to be a second strain of the air. After some development of this, during which the brass are heard in imitation delivering the first phrase of the theme, the trumpets blare out the 'cello theme *maestoso*. Soon, however, it passes back to 'cellos again, and we hear it with its original plaintive expression with a rippling accompaniment for harp. Presently we reach a section in which, after the horn has persistently repeated the note G, a new subject is presented in E flat, by harp and flutes, on a continuous pedal-point on G for horns and drum. This is elaborated at some length, and finally gives way to a fresh theme, a *cantabile*

for horn and viola, accompanied by violins and wood-wind in contrastingly animated phrases. This melody is afterwards transferred to first violins and 'cellos in unison. These two themes are developed alternately until an *Allegro feroce* is reached, in which the opening phrase of the Rhapsody is treated by contrary motion, with discords which result from sustained notes. The fiery *Allegro* soon merges in a *Presto* in which we have a lively variant of the theme, given by oboes in thirds, and repeated by other instruments. Later on the horns have a modified version of the original 'cello theme. The rest of the work is occupied with these two subjects, treated with varied and brilliant scoring, and worked up to a wild and forcible conclusion.

SLAVONIC RHAPSODY NO. 3, IN A FLAT (OP. 45).
DVOŘÁK

The third of the Slavonic Rhapsodies opens with an *Andante*, the theme of which is divisible into three sections. The first strain is stately in character, and is given out by the harp in true bardic fashion; the second, more plaintive, strain is dealt with by wood-wind; while the third is again assigned to the harp. A modification of this melody forms the first subject of the succeeding *Allegro assai*. This is developed for a time, after which a semiquaver run for violins brings us to the presentation of a new theme in the same key by strings and wood-wind. It is first given *fortissimo*, and then restated softly by flute and oboe. Some elaborations of this second subject follow its exposition. The first theme is handled again, and with alternations of these motives the music is carried on until the harp melody returns, repeated by wood-wind in its original form and *tempo* (*Andante*). Presently the *Allegro assai* is resumed with its first subject, and in due course passes on to the second *fortissimo* theme, now heard softly accompanied by a figure borrowed from the first subject. When a climax has been reached, an emphatic horn-call leads to the

announcement of a third theme by clarinet, with harp accompaniment. This is restated by flute, oboe, and first violins, and receives some development, its first phrase being treated in canon by the strings. A *poco Andante*, with mysterious passages in the basses, accompanied by the figure derived from the first subject, precedes the final *Allegro*. Here the theme of the *Allegro assai* is used as a ground-bass, its last four notes being heard against a lively figure for wood-wind. The Rhapsody concludes with allusions to the clarinet theme, now given in octaves by oboes, clarinets, and bassoons.

ROUMANIAN RHAPSODY NO. I, IN A MAJOR (OP. II).
ENESCO

Georges Enesco was born 19 August 1881, at Dorohoiú, in Roumania, and very early displayed his musical gifts, which his father, contrary to custom, took all steps to develop. In 1888 he was sent to Vienna, where he studied piano, violin, and harmony at the Conservatoire. He left with a medal in 1893, having already composed a good deal of music in the ordinary classical forms. He then joined the Paris Conservatoire, remaining there until 1899. He was a pupil of Marsick for violin, of Massenet and Fauré for composition, and of Gédalge for fugue and counterpoint. But, according to one of his admirers, Bach was his true master, from whom he learnt the inmost secrets of his art; while the second powerful influence on his music was the melody of his native land. The Roumanian folk-music has not been exploited by modern composers to the same extent as that of the Eastern and Western Slavs. Roumania, which includes Moldavia and Wallachia, is inhabited by a race of Latin origin; therefore, fundamentally, we should expect to find music which has more in common with the French *pastourelles* and *complaintes* or the Italian *canti popolari*, than with the folk-songs of the neighbouring Slavonic countries. But the proximity of the Slavs, with their highly coloured, markedly rhythmical folk-tunes, has

never been without a strong influence upon the melody of adjoining races, as the unprejudiced observer is forced to acknowledge when studying the history of music in Austria and eastern Germany; and we trace it clearly enough in the Roumanian popular tunes, modified to a great extent by the gipsy element, which plays almost as large a part in the Roumanian as in the Hungarian national life. The gipsy *Laoutari*, or lute-players, are indispensable at peasant weddings, christenings, and burials; for the Roumanians, unlike the Russians, are not great at part-singing, and are content to have their music provided for them by these wandering minstrels. In 1865 Professor Wachmann made a collection of Roumanian folk-tunes, and his example has since been followed by Mikuli, H. Vacaresco, Kiriatic, and others. There are conservatoires at Bucharest and Jassy, but for a considerable period Roumanian composers produced music which was conventionally Italian rather than national in style. The later generation, of which Georges Enesco is an example, have shown themselves fully alive, however, to the beauties of their native melodies. These *doinas* (laments), with the two popular dance-forms, the *hora* and *sirba*, have great characteristic charm. The *doinas* are usually in the minor key, the melody being embellished with turns and shakes.

All the airs in this Rhapsody are in the same key, with the exception of one which is in the relative minor. We shall notice the frequent use of the minor seventh of the scale, and an inclination to the reiteration of notes and figures. The first melody is given out in a kind of free recitative by clarinets and oboes, in single notes without accompaniment. The phrases end with pauses marked alternately short and long. Then the air is repeated more briskly by the same instruments as a duet, accompanied by harp; finally, we hear it a third time from the strings with fuller accompaniment. To this succeeds an air in 6/8 measure announced solidly by violins. A third theme in 2/4 is, perhaps, a *hora*, or choral dance. It is introduced

by the violins and accompanied by the cymbal struck with a drumstick, and by an insistent figure of two notes for horn. Both these airs are repeated, and subsequently we come to the melody in F sharp minor, assigned to strings and wood-wind. Following this is a fresh theme, in 2/4, introduced by first violins and wood-wind; and soon afterwards the flutes present its successor in which the use of the minor seventh is conspicuous. Vehement repetitions of this lead to a lively air in the style of a country dance, with a second section in the minor. This serves as a *Finale*. In this portion of the Rhapsody, which is elaborated at some length, we find phrases used in canon. There are some striking passages for trumpet in the minor section. The work is brilliantly scored, and is interesting by reason of the freshness of its thematic material and its gaiety of spirit.

Other compositions by Enesco are: 'Poème Roumain'; a Symphony for Orchestra and Violoncello; an Orchestral Suite; two Sonatas for Piano and Violin; an Octet; Suite 'dans le Style ancien', and a second Suite for Piano; Seven Songs of Clément, Marot, &c.

ROUMANIAN RHAPSODY NO. 2, IN D (OP. II).
GEORGES ENESCO

The second Roumanian Rhapsody opens with a slow unison passage for strings, which appears again as the prelude to another theme, and is also frequently used as a figure of accompaniment. The first air is given out *piano* by the strings, accompanied by trombones and drum. This is twice repeated, with different scoring—the first time rather louder, the second time *fortissimo* for full orchestra. To this succeeds a kind of pastoral interlude for flute and oboe in a strange scale, suggesting the influence of the Eastern Slavs. After a restatement, by the violins, of the opening prelude, now in the key of E, the *cor anglais* introduces a long drawn, plaintive melody which is developed for some time, the violins and 'cellos having a passionate

version of it. It is also treated imitatively, the horns being heard *fortissimo* in a diminished form of the melody. Presently we have a restatement of the first air, given out by full orchestra, with the preludial passage in evidence in the accompaniment. A quick and gay tune assigned to solo viola serves as the basis of the final section. The accompaniment, with sustained chords for divided strings and a light moving figure for clarinets, is original and piquant. On the concluding *pianissimo* chord the flute sighs out the five lower notes of the characteristic scale mentioned above.

NORWEGIAN RHAPSODY. LALO

Edouard Lalo is best known in England as the composer of the *Symphonie Espagnole*, for violin and orchestra—a very popular work among the virtuosi. He wrote also a Concerto in F and a *Fantaisie Norvégienne* for the same combination of instruments. For the stage he wrote the ballet 'Namouna' (1882) and 'Le Roi d'Ys' (1888). Born in 1823, Lalo studied at the Conservatoire of Lille—his native town—and started his career as a violinist. He died in 1892.

The Norwegian Rhapsody, dedicated to the composer's friend the late M. Edouard Colonne, is in two movements.

1. The opening section is marked *Andantino* in 6/8. Two introductory bars are given out *fortissimo* by the full orchestra, after which the first subject is stated very softly by the first violins. This melody alternates with an episode of a more restless character, until we arrive at a section marked *Allegretto*, to which the *Andantino* seems to have served merely as a prelude. A charming pastoral theme is now heard, first on the clarinet and then in the violins. After this has been somewhat elaborated, the 'cellos announce a second subject, which is presently repeated by all the strings. This is fully treated, and the movement terminates in a short *Coda* with a piquant effect of *ppp* and *ff*.

2. This movement (*Presto*) opens with a vigorous subject, given out *fortissimo* by the trumpets in octaves, and

punctuated by loud chords for full orchestra. A second theme—a stirring melody—is allotted to the bassoons, trumpets, and strings. Later, we come to a section headed *poco più lento*, the chief feature of which is a solo for flute, with *pizzicato* accompaniment for strings. The melodies reflect the Scandinavian folk-tunes, and the instrumentation is brilliant and effective.

LISZT'S HUNGARIAN RHAPSODIES

General Note

Liszt composed in all twenty Hungarian Rhapsodies, the first fifteen of which belong to the years 1840–53. They coincide, in fact, with his return to his native land at the end of 1839, when a deputation of Magyar nobles presented him with a magnificent sword, the symbol of nobility, worn by the aristocracy with their national costume, and hitherto unpossessed by Franz Liszt. Before his day no one had exploited Hungary's great treasures of national music for artistic purposes. In the Rhapsodies he has had recourse to the traditional gipsy melodies handed down from generation to generation; but these pieces are intended as something more than brilliant displays of virtuosity, and must not be confounded with his transcriptions of songs. Each of them has its own artistic identity; yet all are linked by one leading idea—namely, the preservation of the folk-music which held the last memories of old and glorious times in a form which should be acceptable to future generations.

The Rhapsodies were originally written for piano; but Liszt arranged fourteen—dedicated to Hans von Bülow—for pianoforte with orchestral accompaniment, under the title of 'Fantasias upon Hungarian Melodies'. Six other Rhapsodies were also orchestrated between 1858 and 1860 and invested with almost symphonic proportions. In this work Liszt had the co-operation of F. Doppler, Capellmeister of the theatre at Buda-pesth. The instrumentation

of the Rhapsodies is rich in colour. The wind includes a wide range of instruments from piccolo to bass ophicleide, trombone, and tuba, besides a quartet of percussion instruments—drums, side-drums, triangle, and cymbals. In the Apponyi Rhapsody the characteristically national *cimbalom* is employed; in the remaining Rhapsodies it is replaced by the harp.

HUNGARIAN RHAPSODY NO. 1, IN F. LISZT
See Hungarian Fantasia.

HUNGARIAN RHAPSODY NO. 2, IN D MINOR AND G.
LISZT

This Rhapsody consists of a slow and a fast section (*Lassan* and *Friska*). The first subject, stated by the trumpets, is like a battle-call, and is followed by a noble tune decidedly rhapsodical in character. A third theme is allotted to the oboe. The quick section is in G major. The melodies become more popular in style, and the pace increases; it is as though we had passed from the presence of the Magyar nobility to the wild merry-making of the peasantry. There is a slackening of this impetuous mood when we come to a section marked *Allegretto*. The work ends with a showy *Coda* based on one of the themes of the *Friska*.

HUNGARIAN RHAPSODY NO. 3, IN D. LISZT

The Hungarian Rhapsody No. 3 is the one dedicated to Count Anton Apponyi, and is sometimes known as No. 6. It is one of the most distinctly national of the series, and gives considerable opportunities to individual members of an orchestra, being full of effective solo passages. The opening section is headed *Tempo giusto (quasi Allegro)*, and this gives place to a still livelier movement, *Presto giocoso*. After a long pause the slow, contrasting movement (*Andante quasi Adagio*) succeeds, in which clarinet, *cimbalom*, and harp play important parts. At the close of this movement occurs an expressive *cadenza* for clarinet, leading into the last section *Allegro non troppo*. As this move-

ment proceeds the orchestra grows more and more scintillating and vigorous, until a series of *stringendo* passages, followed by detached chords, brings the Rhapsody to a showy conclusion.

HUNGARIAN FANTASIA for Pianoforte and Orchestra. LISZT

This Rhapsody is the fourteenth of those which Liszt arranged for piano and orchestra for Hans von Bülow, and the first of his orchestral Rhapsodies. It consists of a slow and a rapid section (*Lassan* and *Friska*). The first theme (*Andante*) is announced by the horns and bassoons, interrupted from time to time by showy passages for the piano. Later on the theme is repeated in the major (*Allegro eroica*). With a section indicated *Molto Adagio quasi Fantasia* the piano has a highly embellished version of the melody of the Racoczy March. A brilliant *cadenza* leads to the livelier *tempo*, the theme of which (*Allegretto a la Zingarese*) is assigned to the solo-instrument. This subject is fully discussed by the piano and orchestra. Presently the opening theme is restated *fortissimo* by the orchestra while the soloist is occupied with sweeping scale-passages. The Fantasia becomes increasingly vivacious and showy. Before the end a new subject is introduced, and the work concludes with a vigorous *tutti*.

RAPSODIE ESPAGNOLE. MAURICE RAVEL

Maurice Ravel was born at Ciboure (Basses-Pyrénées) on 7 March 1875. He studied at the Paris Conservatoire—harmony with M. Pessard, composition with Gédalge and Fauré, and piano with de Bériot, to whom the 'Rapsodie' is dedicated. In 1901 Ravel gained the second 'Grand Prix de Rome'. Subsequently his exceptional originality baffled the examiners, and further rewards were withheld from him by the simple process of debarring him from admittance to the academic competitions. He is now one of the most admired of the French musicians. His string

quartet was first introduced in this country at one of the concerts of the Société des Concerts Français at Manchester. Under the auspices of the same society, he made his first appearance in England at a concert at Bechstein Hall in April 1909, accompanying several of his own songs, among them three of the remarkably humorous 'Histoires Naturelles', settings of Jules Renard's prose poems, and part of his 'Schéhérezade'. His 'Noël des Jouets' (1905) and the quaint 'Pavane pour une Infante Défunte' (1899) have been given with great success in Paris. The piano pieces, such as 'Les Jeux d'Eaux' (1902) and 'Sonatine' (1905), are more purely decorative in style; while 'Miroirs' (1906) and 'Gaspard de la Nuit' (1908) reveal his delight in the fanciful and grotesque. They display a vein of irony and humour such as has rarely, as yet, been manifested in modern French music.

To Mrs. Franz Liebich, whose personal acquaintance with the composer and whose sympathetic studies of the later representatives of French music make her particularly fitted to speak on the subject, I am indebted for some notes on this work.

'The "Rapsodie Espagnole", which, as its name implies, is a picturesque study of Spanish scenes and customs', says Mrs. Liebich, 'does not lend itself to minute analysis, and, like all Ravel's works, it is mainly an exposition in sonorities of the emotions evoked by certain external impressions—a corresponding musical antitype of things felt and seen. The subjects are well developed. The whole composition, in fact, is wonderfully elaborated, but to understand it aright the listener must be able to put himself into the same emotional mood as that which inspired the composer. Ravel has especially insisted upon his music being, above all things, *felt* in order to be grasped; and upon the necessity for sympathy and intuition on the part of the listener or critic.'

The 'Rapsodie' consists of four short movements. It is orchestrated for two piccolos, two flutes, two oboes, *cor*

anglais, two clarinets, bass clarinet, three bassoons, one sarrusophone, four horns, three trumpets, three trombones, and tuba, tympani, bass drum, celesta, harps, and the usual strings. The sarrusophone, a brass instrument of the double-reed variety, was the invention of Sarrus, a French military bandmaster (1863). The bass and contra-bass sarrusophones have been occasionally used with good effect by Saint-Saëns, Massenet, and other modern French composers.

1. *Prélude à la Nuit* (Prelude to Night).—The first movement sets the right atmosphere for the strange and sensuous chants and dances which follow. The muted violins and violas start an undulating rhythmic figure in which they are joined at the fifth bar by the oboes. This quaver figure persists in one instrument or another almost throughout the Prelude, and—to quote Mrs. Liebich again—‘it is evidently descriptive of the all-pervading languor and stillness of the glowing Spanish night’. Meanwhile the flutes and clarinets introduce fragments of a motive which presently assumes a more definite shape when played by the latter instruments in octaves. The greater part of the time the indication *ppp* is in evidence, and the ascending chromatic passages for strings directed to be played on the keyboard add to the effect of nocturnal mystery. There is a brilliant little *cadenza* for two clarinets chiefly in fourths and thirds, interrupted by a statement of the short expressive motive mentioned above, which is now transferred to the first violins. The *cadenza* is then resumed, this time with the addition of an ascending *glissando* for harp, which wakes an ethereal echo in harmonics from the violins. After a return to *tempo primo* and the rhythmic quaver figure, we pass at once into the next movement.

2. *Malagueña*, 3-4.—Here castagnets, Basque drum, military drum, and cymbals are added to the score. ‘The Malagueña is the title given to a particular dance, and also to some strange songs, half chant, half love-song, peculiar to the southern province of Malaga’, says Mrs. Liebich.

‘Théophile Gautier describes the dance in his “Wanderings in Spain” as poetical and charming. It is danced with infinite subtlety and grace, with the free use of the expressive fan by the lady, and much clacking of castagnets on the part of her cavalier. As to the Malagueña chants, or songs, Mr. Edward Hutton, in his recent book “The Cities of Spain”, says they are as old as any of the music indigenous to the South of Spain. They are sung to the accompaniment of the guitar, and the strings play a more important part in them than even the voice. They are very primitive, and have, so far, almost escaped the attention of modern musicians. The Malagueñas may be heard to perfection in the *Chinitas*, the little popular cafés where the people congregate to listen to these sad and almost sullen folk-tunes. They are extraordinarily impressive by reason of their uncommon rhythm and startling alternations of fierce emotion and profound melancholy.’ In the three-bar phrase which is reiterated by the double-basses *pizzicato*, the idea and rhythm of the dance is indicated. This bass is accompanied by characteristic arabesques heard from various orchestral groups, the oboes and *cor anglais* moving in chromatic passages of even quavers. A theme is presently introduced *pianissimo* by the first violins in octaves. Here we have an illustration of one of the sudden changes of mood which characterize the Malagueña. Trumpets and horns recall the general animation, and in this way we reach a change of key and a brief energetic *tutti*. After a pause the *cor anglais* is heard announcing a melancholy recitative, accompanied by short *glissando* figures for harp and viola. With this passage, which is closely allied to the motive of the Prelude, we are led back to the quaver figure which predominated the opening movement, now assigned to the celesta and some of the divided strings. The double-basses recall the first theme of the Malagueña, and the movement dies away quietly on this reminiscence.

3. *Habanera*, 2/4 (‘Rather slow and with a weary

rhythm').—This number was written in 1895, and incorporated later on in the 'Rapsodie'. It begins very softly—the strings being muted—in languorous, syncopated rhythm. 'The thematic material is fragmentary, but the chief interest of the movement centres in the delicate and extremely original orchestration. The dance, which probably emanated from Africa, is thought to have been introduced into Spain by way of Cuba. The dancers stand opposite to each other and accompany their singing with indolent and alluring gestures. The feet are scarcely lifted from the ground. The graceful movements of the dancers, the swaying of the arms and hips, the switch of the skirts, and gliding of the foot are subtly evoked by Ravel's daintily picturesque music.'

4. *Feria* (The Fair). Rather animated, 6/8.—This elaborate and fanciful picture from the popular life of the South starts with soft introductory bars for piccolos, harps, and muted violins. Gradually we discern a few brief rhythmic motives out of which the movement grows; but we should look in vain for any sustained melody or clear-cut theme. 'The quiet, impassive night is suddenly turned into a wild scene of mirth and pleasure', says Mrs. Liebich. We must leave the music to work its own impression. At the splendid climax all the glare and glitter, the verve and vitality, the kaleidoscopic colour-effects of a Spanish fair are wonderfully depicted. The whole work is a reflection of the mobile Southern temperament, alternating between extremes of sensibility.

FANTASIA ON WELSH MELODIES.

Arr. by SIR HENRY J. WOOD

'British and Welsh music may be considered as one,' wrote Dr. Crotch, 'since the original British music was, with the inhabitants, driven into Wales.' If we may accept this view as historically correct, then certainly we English are the gainers, for no folk-songs indigenous to the British Isles make a more stirring or touching appeal than those

of our Western neighbours. Now that our ears are growing accustomed to all manner of tonal systems—and even to none at all—the folk-tunes of every race may become equally acceptable to us. But there is no doubt that for many years the regular measure and diatonic scale of Welsh music made it more accessible to the general public than the national music of Ireland, Scotland, and the Eastern and Western Slavs. The list of airs which Sir Henry J. Wood has selected for arrangement is so widespread that it must, we imagine, include everybody's favourite melody. The orchestration—it goes without saying—scintillates with brilliant effects, and is often exceedingly humorous, as in No. 12 (Love's Fascination), in which we have an illustration of 'Penillion' singing—the extemporizing of verses to a tune set by the harper—which cannot fail to raise a smile from all who have heard these tournaments of song at an Eisteddfod. The work is scored for a large orchestra: four flutes, two piccolos, two oboes, *cor anglais*, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, four trumpets, four trombones, one contra-bass tuba, tympani, side-drum, triangle, bass drum, tambourine, cymbals, tenor drum, glockenspiel, large tube bells, organ, two harps, and strings. The following are some of the melodies usually played and orchestral treatment:

Marsh of Rhuddlan.	<i>Cor Anglais</i> and Harps.
A Welsh Carol.	String Quintet.
'All through the night.'	Horn Solo.
'The trumpet sounding loudly.'	Euphonium Solo.
The Ash-grove.	Minuet for Muted Strings.
David of the White Rock.	Trumpet Solo.
Aunt Margaret's Favourite	Jig.
'Drive the world before us.'	Jig.
The Rising of the Sun.	Tutti.
Taliesin's Prophecy.	Viola Solo.
Men of Harlech.	Tutti.
'God bless the Prince of Wales.'	Tutti.

FANTASIA ON SCOTTISH MELODIES.

Arr. by SIR HENRY J. WOOD

This is hardly the place for a dissertation on Scottish music, but before listening to a wonderful array of Scottish melodies clothed in all the external brilliance conferred upon them by complex and ingenious instrumentation, it will be interesting—at any rate for the mere Southron—to be reminded of the musical peculiarities and the antiquity of some of the tunes included in this Fantasia. The earliest Scottish music was probably based upon the pentatonic scale—i.e. a scale consisting of the first, second, third, fifth, and sixth intervals of a major diatonic scale. Hence the leap between the third and fifth and sixth and eighth of the scale which is a characteristic feature of so many Scottish airs. Not that the pentatonic scale is peculiarly Scottish, or even Celtic. It is widely diffused throughout Europe and Asia, and many of the oldest Russian folk-songs are written in this series of intervals. But in course of time the use of the pentatonic scale ceased in Scottish music, probably through the influence of the church music with its diatonic modes. Coming to the antiquity of the national songs, we find the usual difficulties which attend the estimation of the age of individual songs. The majority of the airs were carried down by oral tradition, and there are no existing manuscripts earlier than the seventeenth century. Besides the songs, we have to reckon with the dance-tunes, reels, and strathspeys, which have come to be included in the national music. These were often the compositions of local musicians, who fiddled at country festivities, and frequently named their tunes after some local patron, with whose assistance they were afterwards able to get them published. The history of one of the melodies which is employed in the Fantasia is worthy of a note to itself. ‘Eileen Aroon’, known as ‘Robin Adair’, is an Irish tune of considerable antiquity. The words were composed by the Irish musician Carrol before the year 1400, and quoted by Shakespeare. The tune was first

written down by Cornelius Lyons, harper to the Earl of Antrim, in 1702-3, and introduced into Scotland about ten years later. In 1729 it became popular in England, having been sung in Charles Coffey's ballad-opera, 'The Beggar's Wedding'. A parody on the song was published in 1734 to commemorate the visit of Robin Adair, an Irish M.P., to Puckstown, Co. Dublin. The Scotch version of the song was written by Lady Caroline Keppel about 1754, and four years later the lady married the hero of her song, Robin Adair, who died in 1790. The Irish version was used by Moore for 'Erin, the tear and the smile', in his 'Irish Melodies'. Lady Keppel's arrangement was popularized early in the eighteenth century by the great tenor Braham, who is said to be responsible for the introduction of the 'Scotch snap' in each line of the refrain.

It only remains to be said that in his Fantasia on Scottish airs—as in his arrangement of Welsh melodies—Sir Henry J. Wood's instrumentation is most brilliant. Every orchestral group has a chance of distinguishing itself, and very often a delightful sense of musical humour is shown in the treatment of some of the tunes, of which we subjoin a list:

Introduction.

The Piper of Dundee.	Piccolo and Bassoon.
'Wae's me for Prince Charlie.'	Horn solo.
Braw Braw Lads.	Tutti.
'Charlie is my darling.'	Bassoon Solo.
Bonnie Dundee.	Fifes and Drums.
'Scots wha ha'e.'	Tutti.
Sword Dance.	The Bagpipes.
'John Anderson, my Jo.'	Quartet of Trombones.
Annie Laurie.	Solo Oboe and Harps.
Duncan Gray.	Trombones and Trumpets.
Robin Adair (Irish tune).	Solo Violin and Solo Viola.
'My boy Tammie.'	Xylophone Solo.
Corn Rigs.	(Orchestral imitation of the Bagpipes.)
Jock o' Hazeldean.	Solo String Quartet.

'The Campbells are comin','	Tutti.
Tulloch Gorum.	"
The White Cockade.	"
Auld Lang Syne. (Coda.)	"

FANTASIA ON BRITISH SEA-SONGS.

Arr. by SIR HENRY J. WOOD

The following are the airs used in this brilliantly orchestrated 'Fantasia' on popular patriotic melodies. First, by way of introduction, comes a group of bugle calls: (*a*) Admiral's Salute. (*b*) Action. (*c*) General Assembly. (*d*) Landing Party. (*e*) Prepare to ram. (*f*) Quick double, extend and close. Afterwards the tunes treated are: 'The Anchor's Weighed'; 'The Saucy Arethusa'; 'Tom Bowling'; 'Jack's the Lad'; 'Farewell and adieu, ye Spanish ladies'; 'Home, sweet Home'; 'See, the Conquering Hero comes'; 'Rule Britannia.' For many years past this piece has invariably formed part of the programme of the last night of the Promenade Concerts.

MISCELLANEOUS DANCES

MISCELLANEOUS DANCES

MINUET IN A, for Strings. BOCCHERINI

Of Boccherini's multitudinous compositions very few have escaped oblivion. Among these are two or three dainty *Minuets* from his String Quartets, which are occasionally heard apart from the works to which they belong. The Minuet in A is quite the most popular of these middle movements.

TWO MINUETS FROM SERENADE IN D (OP. 11).

BRAHMS

This is the earlier of two Serenades written respectively for full orchestra and small orchestra without violins. It was begun in 1859 and appeared in 1861. This work marks a transition in the composer's style, for with it he seems definitely to abandon the youthful impulsiveness and tendency to exuberance of fancy which marked some of his first compositions. It followed on a period of hard work and stern self-criticism, after which he aimed principally at the attainment of clearness of design, balance of effect, and an austere control over all subjective emotionalism. The Serenade in D marks a natural reaction from this 'cold bath of erudition' and long self-denial. It is distinguished by its tenderness, grace, and suave melody.

Dr. Deiters, Brahms's first biographer, speaks of these two movements as 'scherzos'. He points to the *Trio* of the first (in G major) as 'a gem of exquisite melody and delicate detail'; while the second (in G minor) reminds him of Beethoven, and is reckoned one of 'the tenderest and most artistic things of its kind'. Herr Kalbeck, the latest of Brahms's biographers, is scarcely less enthusiastic. Although he comments upon their Haydn-like brevity and simplicity, yet he finds in them the unmistakable stamp of Brahms's individuality. The second in its tenderness of expression recalls to him the style of Gluck.

THREE HUNGARIAN DANCES IN G MINOR, D MINOR, AND F. BRAHMS

The Hungarian Dances were originally issued to the public as pianoforte duets, the first set appearing in 1869 and the second in 1880. They were arranged for violin by Joachim, which added greatly to their popularity. Notwithstanding the fact that Brahms published them without opus number, and stated on the title-page that they were arrangements, their authorship gave rise to a controversy, ending in an attack upon the composer, who had never attempted to appropriate them as his own creations. The military band-master Kéler-Béla and the famous violinist Reményi both laid claim to the authorship of some of the first series of ten dances; but the probability is that the majority of these tunes belonged to the common heritage of the folk-music—charming wayside blossoms that Brahms gathered during his Hungarian tour with Reményi, and gave back to the world in a highly cultivated and beautified form. The extent to which the great German masters were indebted to the popular and anonymous melody of surrounding countries—Hungary, Bohemia, Croatia, Poland, and even Russia—has not, so far, been fully investigated.

RHAPSODIC DANCE, 'THE BAMBOULA'.

COLERIDGE-TAYLOR

The death of Coleridge-Taylor on 1 September 1912 was a severe loss to British music. He was only thirty-six—about the same age as Mozart—when his career was brought to a premature end. He won his reputation remarkably young, the first part of his 'Hiawatha' trilogy having been written and performed while he was still a student at the Royal College of Music.

'The Bamboula' was first played by the New York Philharmonic Orchestra in June 1910, and was the result of a commission from Mr. Carl Stoeckel, to whom the work is inscribed. It opens *Vivace* with some introductory matter in which a phrase for wood-wind and strings is

answered by loud chords in the brass over a tremolo for violins and an emphatic rhythmic figure in the 'cellos and basses. After some repetition of this, the theme is heard tentatively and in fragments from strings and wood-wind, and is finally given out by violins and flutes, joined in the first bar by violas, oboes, and clarinets. This four-bar motive is identical with a well-known West Indian Negro Dance called 'The Bamboula', the *tempo* of the original 'Bamboula' being quite fast throughout. No other subject-matter is used in the composition, which is merely a series of evolutions of the phrase mentioned. This applies to the middle part also, which is introduced for the sake of contrast.

SLAVONIC DANCES. DVOŘÁK

Dvořák wrote two series of Slavonic Dances. They were originally intended as pianoforte duets, but later he was persuaded to orchestrate them, and in this form they carried the composer's fame far beyond the frontiers of his native land. The first book of Dances was issued in 1878, and the second in 1886, as Opp. 46 and 72 respectively. As regards the musical style of the Dances, the first series is more exclusively Czech in character, and includes examples of dances indigenous to Bohemia, such as the stormy Furiant and the Polka; the second set is more generally Slavonic, No. 1, in B major, and the *Presto* in C, being Yugoslav in feeling; while No. 2 is a Little Russian Dumka, or reverie.

Some observations by Professor Hoffmeister apply to all the Slavonic Dances. He says: 'Their structure is delicate, the counterpoint characteristic, the figuration original, and the orchestral colour masterly. In every respect these Dances are symphonic in technique.'

THREE BAVARIAN DANCES (OP. 27). ELGAR

These are the first, third, and sixth numbers from a choral suite entitled 'From the Bavarian Highlands', being a remembrance of a summer holiday spent at Garmisch.

1. The *Allegro giocoso* starts with a lively theme for strings and wood-wind, which is presently capped by a still gayer subject announced by the entire orchestra. The first part is now repeated with very effective orchestration. The *Trio* introduces a theme for horns. A short *Coda* follows the recapitulation, and the dance ends, as it began, in a mood of exuberant gaiety.

2. The *Moderato* opens with three introductory bars, after which the first violins give out a dainty rocking melody in the style of a German country Dance. After this has been restated, the horn is heard in a tender and lulling counter-melody. The next section has a delicate theme announced very softly by wood-wind, with a *pizzicato* accompaniment for strings. The opening bars and the first theme are repeated, alternating with a semiquaver figure heard in the wood-wind and strings. The horn is also heard again, and with a return to the first dance-rhythm this lovely little movement comes to a conclusion.

3. *Allegro vivace*.—This is the number entitled 'The Marksman' in the choral version, and depicts an animated scene at a village shooting-match. It opens with a few introductory bars of solid chords, the alternate bars punctuated by the side-drum, suggesting the marching in of the competitors. The principal subject is then announced *fortissimo* by the wood-wind. After this has been repeated we come to a change of key (E minor), and the clarinets and violins introduce another theme, the trombones having a sustained phrase meanwhile. Presently an emphatic figure is heard in the lower strings which attains to a forceful climax, followed by a re-entry of the first subject. The key now changes to C major, and the flutes, clarinets, bassoons, and glockenspiel give out a solemn theme, with a strongly marked figure accompanying in the strings. The work concludes with a repetition of this theme for full orchestra marked *grandioso*.

THREE DANCES FROM THE BALLET, 'THE THREE
CORNERED HAT'. DE FALLA

1. *The Neighbours*. 2. *The Miller's Dance*. 3. *Finale*.

Manuel de Falla was born at Cadiz in 1876. His early musical education was received at Madrid Conservatoire.

In 1907 he won a prize offered by the Spanish Academy of Fine Arts for a national opera. This work, entitled 'La Vida Breva', was not produced until 1913, and, even then, not in de Falla's native land, but at Nice. The composer spent several years in Paris where he profited much by the advice and sympathy of Debussy, Ravel, and other members of what was then the 'young' French school; but without losing anything of his national Spanish characteristics. He has made a profound study of the folk element in Spanish music and also the old church music. At the same time he must be ranked among the modernists.

De Falla has written two successful operas: 'La Vida Breva' and 'El Retablo de Maese Pedro': and two ballets 'The Three Cornered Hat' (El sombrero de tres Picos) and 'Love the Magician' (El Amor Brujo). His 'Nights in the Gardens of Spain', for piano and orchestra, is heard fairly often in our concert rooms.

'The Three Cornered Hat' was first given in London by the Russian Ballet Company in 1919, at the Alhambra. It is based upon a tale by Alcaron in which a 'Corregidor', or magistrate, makes love to the wife of a miller. She, however, is faithfully attached to her husband, and in the end the bumptious 'Corregidor' is frustrated.

I. The opening dance of the Suite is taken from a scene in the second half of the ballet. It is St. John's Eve, and, the neighbours are keeping the festival outside the miller's house. A short introduction leads to the Dance itself, introduced by the first violins. The quality of the music is rhythmically piquant, and the dance tune is worked up to a gay climax. The pompous Corregidor is recognizable

in certain phrases for bassoons and horns. The dance ends quietly.

II. The Miller's Dance reflects his character. It is robust and decisive, suggesting that he is not a man to be trifled with.

III. The third dance is a Jota: a dance much in vogue in the province of Aragon, and said to date from the twelfth century. Like the valse, the Jota is in triple time, but its rhythm is much freer than that of the valse. The dancers are sometimes grouped in pairs, and sometimes linked into a round. In this instance the climax is extremely spirited and evidently depicts the discomfiture of the local Don Juan.

'SHEPHERD FENNEL'S DANCE'. BALFOUR GARDINER
Those who have read Thomas Hardy's Wessex Tales will remember the christening party given by Shepherd Fennel and his wife, on 28 March 182-, in honour of their second daughter, so graphically and humorously described in the story of 'The Three Strangers'. Shepherdess Fennel had wavered long between the sit-still party, which experience had proved conducive to 'an unconscionable deal of toping', and the dancing-party, with its counterbalancing disadvantage in the matter of good victuals, 'the ravenous appetites engendered by the exercise causing immense havoc in the buttery'. Finally, she compromised between short dances alternating with talk and song. And so it came about that, while the increasing March rain was buffeted against the unsheltered hilltop dwelling of Higher Crowstairs, the thorn-fire blazed and the candles twinkled in the cosy dwelling-room, where, at seven o'clock, 'the shrill tweedle-dee of the boy fiddler had begun, accompanied by a booming ground-bass from Elijah New, the parish-clerk, who had thoughtfully brought with him his favourite musical instrument, the serpent'. Good Mrs. Fennel, hospitable yet thrifty, had intended to limit the exhilaration of the dance to a quarter of an hour at a time.

But she reckoned without the enthusiasm of her musicians. 'Elijah and the boy, in the excitement of their position, quite forgot the injunction. . . . And so the dance whizzed on with cumulative fury, the performers moving in their planet-like courses, direct and retrograde, from apogee to perigee, till the hand of the well-kicked clock at the bottom of the room had travelled over the circumference of an hour.'

At Christmas-time 1910 it occurred to the composer to call up from the past that merry dance which led to the depletion of Shepherdess Fennel's victuals. Perhaps it is the very tune to which her happy and perspiring guests whirled round on that inclement March night nearly a century ago; perhaps it is merely the creation of the musician's fancy. What matter, so long as we enjoy its straightforward and jovial strains.

Beginning with a few preliminary bars, in slow time, wind and strings playing alternately, we are soon carried away by the rapid rhythm of the dance. The quieter middle section reflects the simplicity and *bonhomie* of the shepherd and his wife, and affords effective relief and contrast to the prevailing mood of boisterous and careless gaiety.

VALE GRACIEUSE (SUITE IN D MINOR).

EDWARD GERMAN

This is the second number of a Suite in D minor produced at the Leeds Festival in 1895, the remaining movements being: Prelude, Elegy, and Saltarelle. The Valse Gracieuse (*Allegretto*, 3/8) starts with a pedal on the high C for strings, over which, after a few bars, the dainty theme is announced by first violins, accompanied by chords for the harp on the second beat, and low C's for violas on the third beat. After thirty-seven bars a new semiquaver figure appears, against which the horns and wood-wind soon enter with a portion of the first theme. In the second section of the movement the violas, 'cellos, oboe, and bassoon have a *cantabile* melody,

accompanied by four horns with chords on the second beat of the bar. New figures are soon introduced. The *cantabile* theme returns and leads to a piquant bit of orchestration for harp and oboe. This, after an abrupt interruption for four bars, by the strings (*f*), is resumed in close imitation. The harp continues to play chords on the first beat of each bar to flowing semiquaver passages for wood-wind. The strings soon re-enter, and the full orchestra gives out the initial theme, *fortissimo*, in A flat. The brass are now occupied through many bars with sustained chords, the strings having chromatic descending phrases, and through a very broad *rallentando* the opening subject returns, subsiding rapidly from *fortissimo* to *pianissimo*. Some new embellishments are introduced by the wood-wind. As the Valse draws to a close it passes through a short *Coda*, and ends with a reference to the first subject, heard from the clarinet, and a touch on the harp and *pizzicato* strings.

THREE DANCES FROM 'HENRY VIII'.

EDWARD GERMAN

These Dances form part of the incidental music composed by Mr. Edward German for the revival of Shakespeare's 'King Henry VIII', by the late Sir Henry Irving, at the Lyceum Theatre in January 1892. They are as follows: 1. Morris Dance; 2. A Shepherd's Dance, a pleasant pastoral theme; 3. A Torch Dance, a complete contrast in its grotesque wildness. The title of Torch Dance recalls that frenzied and tragic scene at the Court of France in 1393, when a flake of fire, falling on one of the maskers, sent the dancers flying up and down the hall in the wildest saraband ever danced before a Queen, and scattered the remaining wits of poor Charles VI, himself the sixth mummer in that horrible masquerade, and saved only thanks to the courage of the Duchesse du Berri, who wrapped him in her mantle.

'MOLLY ON THE SHORE.' Irish Reel on two Cork Tunes from the Petrie Collection, set for Stringed Orchestra. PERCY ALDRIDGE GRAINGER

This is No. 1 of a series of British Folk-Music Settings, 'lovingly and reverently dedicated to the memory of Edvard Grieg'. It is scored for 'string four-some' or a four-part string band without double-basses. The thematic material consists of two Cork reel-tunes from the Petrie Collection of Irish Music, edited by Sir Charles Villiers Stanford; the melodies used being 'Temple Hill' (No. 901, Vol. II) and 'Molly on the Shore' (No. 902, Vol. II). The work dates from 1907. The music really needs no analysis; its healthy gaiety is infectious, and the only effort it demands is the exercise of sufficient self-control not to dance as we listen to it.

CLOG DANCE, 'HANDEL IN THE STRAND'.
GRAINGER

The same healthy and whole-hearted gaiety which pervades the composer's 'Molly on the Shore' and 'Mock Morris' is again evident in this work, for which one may safely predict a popularity equal to that enjoyed by the well-known 'Music-Room Tit-Bits'. The title-heading contains the following information: 'Clog Dance: "Handel in the Strand", to be played to, or without, clog-dancing. For my friend William Gair Rathbone, with thanks for the sub-title.' The author adds that in bars 1-24, 50-53, and 77-90 he has made use of matter from his own variations on Handel's 'Harmonious Blacksmith'. The material may have some faint eighteenth-century Handelian aroma clinging to it, but the vivacity and exuberant physical movement are purely of the Strand.

The theme starts its crisp and merry course in the strings *pizzicato*, with xylophone accompaniment. At the fifth bar the bassoons enter (feelingly) with a descant, afterwards taken up by the oboes, and eventually the horns join in. The dance grows in vigour 'loudening bit by bit' in

the picturesque phraseology of the composer. A new tune, strongly marked, is introduced by the violins at bar twenty-five, and by-and-bye a ferocious climax is reached. There are moments of comparative quiet, and suggestions of feeling; but the work, which 'loudens hugely' towards the close, ends in an outburst of animal spirits. To analyse this composition would be merely hammering lead on to the clogs of Mr. Grainger's irresponsibly gay dancers.

SHEPHERD'S HEY (ENGLISH MORRIS DANCE TUNE).
GRAINGER

The Hey, or Hay, is a dance of the olden time which was first referred to in English literature by John Skelton, Henry VIII's tutor, and is mentioned by Shakespeare in 'Love's Labour's Lost.' The schoolmaster Holofernes offers, in Act v, Sc. i, to present a Pageant of the Nine Worthies, and the constable Dull is prepared to 'make one in a dance or so: or I will play the tabor to the Worthies, and let them dance the hay'. The Hey is technically used by folk-dancers for a snake-like figure in which the dancers, in single file, pass alternately by the right and left, half of them going one way, the rest in the opposite direction. In its modern form, the Hey is found in the quadrille and lancers as the 'grand-chain'.

Four variants of this well-known tune, collected by Mr. Cecil J. Sharp, are freely set for full orchestra.

The brighter percussion instruments of the orchestra play rather a prominent part in this setting, piano, xylophone, and glockenspiel being employed as well as the more usual percussion.

FIVE SPANISH DANCES. GRANADOS

1. *Allegretto, poco a poco accelerando.*
2. *Andantino quasi allegretto.*
3. *El Pelele (Goyesca).*
4. *Andante.*
5. *Allegretto.*

Enrique Granados succeeded Albeniz as the leader of the modern musical movement in Spain. He was born at Lerida, Catalonia, 27 July 1867, and early in life showed great aptitude for the piano, which he studied under Pujol, the well-known professor at Barcelona. Eventually he entered the Paris Conservatoire. M. Jean-Aubry has pointed out how beneficial to the new Spanish composers this custom of studying in France has been; for it has enabled them to learn the technique of their art without losing their national characteristics or their individuality, as they probably would have done in Berlin or Munich. Granados returned to Spain in 1892, and soon attracted attention by his Spanish Dances, originally written for pianoforte, and here discussed in a brilliantly scored version by Sir Henry J. Wood. The composer followed up this success by several operas: 'Maria del Carmen', 'Follet', 'Petrarcha', 'Lyliana', &c. He was a distinguished pianist, and was often heard in co-operation with the French violinist, Jacques Thibaud. In 1907 he began to work at a great symphonic poem based upon Dante's 'Divine Comedy', the first part of which, 'Dante and Virgil', was introduced by Sir Henry J. Wood in October 1916. Among the works which he wrote for his special instrument none evoked keener interest than the Suite entitled 'Goyescas', an interpretation in terms of music of some of the most characteristic types in the paintings of the illustrious Spanish painter, Goya. His last opera, produced at the Metropolitan Opera House, New York, was based on the same subject. Granados, just returned from superintending the production of his 'Goyescas' in America, re-embarked for France in the ill-fated steamer *Sussex*, which was torpedoed off Dover in January 1916. The

musician was one of those who lost their lives on this tragic occasion.

The Spanish Dances have all the rhythmic variety and rapid changes of mood that characterize the national music of Spain.

No. 1. Villanesca (*Poco Allegretto alla pastorale*, 2/4). The orchestra employed for this number does not include trombones, but triangle, tambourine, celesta, and harp are all in evidence and enhance the picturesqueness of the score. After four bars of emphatic chords for full orchestra solo oboes introduce the theme, the flutes punctuating the melody with chords on the second beat of the bar, the strings accompanying delicately with chord figures. The theme is next transferred to muted trumpets, the tambourine marking the rhythm. The melody is handled alternately by strings and trumpets (muted), and subsequently strings and wood-wind subdivide its phrases between them. After a return to the opening matter a brief middle section is reached: Canción y estribillo (*Molto Andante*, 4/4), in which the strings give out an expressive melody, answered by wood-wind. Afterwards the pastoral theme (2/4) is resumed by the oboes, and treated with much the same instrumentation as before. The dance ends softly with a *glissando* for harp and *pizzicato* chord for strings.

No. 2. *Andantino quasi Allegretto*, 6/8. Here *cor anglais*, double bassoon, trombones and tuba, drums and castagnets are added to the score. The number opens brilliantly with an upward *glissando* for harp; the 'cellos and bassoons giving out the rhythm of the dance *marcato*. After a sudden *diminuendo* the theme enters in the wood-wind, the accent falling on the second beat. Meanwhile the strings keep up a continuous figure of accompaniment consisting of semi-quavers on the half-beat of the bar; tambourine and castagnets add to the colour and crispness of the effect. The movement grows more animated and rises to a showy climax, after which it dies down rapidly. With a change of

key from minor to major, and of time to 3/4, solo oboe and solo horn usher in a contrasting *Andante* section. At first the melody, presented as above, is accompanied by chords for the strings and celesta; later on it is treated by *sol*i strings, the rest of the orchestra being silent. After this relief, the first part of the number is repeated in all its brave array and ends as it began with a *glissando* for harp.

No. 3. El Pelele (Goyesca) (*Allegretto*, 3/4).—After two preliminary bars in which harp and strings start the figures of accompaniment—the first having flowing arpeggios and the second syncopated quavers—the wood-wind introduce the theme, which consists of two sections; an expressive *cantabile* followed by a chord-figure. The accompaniment goes its persistent way, the horns and celesta ejaculating the chord-figure from time to time. This material is elaborated with picturesque orchestration, and leads on to a change of key to the minor. The second phrase of the theme (the chord-figure) is now used as the opening of a wild and fiery section in which the whole orchestra is vigorously engaged, the horns having a prominent motive. A repetition of the *Tempo primo* then follows, interrupted by a few bars *meno mosso*, when the solo oboe and first violins give out a broad and sustained melody which almost immediately gives place to a recapitulation of the original theme, now in the key of E major. The celesta now joins prominently in the chord-figure of the theme. The leading feature of the ensuing *Andante sostenuto* is the alternation of 2/4 with 4/4 measure. Before the final recapitulation, a striking ascending passage for wood-wind and strings, answered by trumpets, will be noticed. The first part of the dance is repeated in its entirety including the *con fuoco* section.

No. 4. *Molto Andante* (*Melancholia*).—The trombones are eliminated, and a small Indian drum and cymbals are used in the scoring of this number. Harp and 'cello introduce the figure of accompaniment of which the appoggiatura in the 'cello part is a special characteristic. At the third

bar, viola, clarinet, and bassoon foreshadow the theme (*molto espressivo*), and after some repetition of this, the melody is more fully presented by the entire orchestra, the Indian drum coming in on the half-beat of the bar. A change presently comes over the character of the dance (*a tempo, animato*), the theme being now heard in emphatic chords from the wood-wind, answered by harps and strings. When this has been dwelt upon for a time the *Andante* movement recurs. This time the orchestration is much richer; the harps are heard in sweeping ascending passages, a sustained phrase rings out from the solo trumpet, and a showy climax is built up, leading back to a return of the opening material. When this section has died completely away, a passionate, Carmen-like melody (*Molto Andante, espressivo*) is heard, in which strings and wood-wind play in unison. This is developed with increasingly powerful orchestration and rises to a powerful and ardent climax that breaks off abruptly at its zenith, and the number ends tranquilly with a reminiscence of the opening section.

No. 5 *Allegretto (quasi moderato)* 3/4.—Wood-wind and horns give out the theme, strings and percussion emphasizing the first beat in the bar, which is strongly accentuated. The tune, rhythmically monotonous, is presently accelerated, and the scoring grows more sonorous, until a half-climax is reached, characterized by bars of reiterated crotchets. In the *Presto, fortissimo*, which ensues, flutes, oboes, clarinets, and trumpets have the theme, accompanied by heavy chords in the strings and trombones, and a long drum-roll. At the height of this climax the time changes to 2/4, and the section ends with a crashing chord. A quiet movement (*Andante*, 3/4) succeeds, in which solo oboe gives out the melody, supported by soft chords for wood-wind and brass. It is afterwards taken up by other instruments, and presently a passage for horns, with a tranquil accompaniment for strings and wood-wind, will be noted. Towards the end of this section there are some

graceful echo effects, between solo clarinet and strings, which bring us to the usual recapitulation of the first part of the dance (*Allegretto*), which now returns very softly and mysteriously. The number ends *Presto* in a vigorous *fortissimo*.

MEPHISTO WALTZ. LISZT

This is the second of two 'Episodes from Lenau's "Faust"' which Liszt composed in 1858-9. The first, entitled 'Nächtlicher Zug' (The Procession by Night), is comparatively little known; the 'Dance in the Village Tavern'—otherwise 'Mephisto Waltz'—owes its greater popularity to the fact that it is frequently played as a piano solo. The passage from Lenau which Liszt drew upon for this subject describes how Mephistopheles takes Faust to a wedding-feast at a village inn, where, the rustic players being somewhat slow and somnolent, he snatches a fiddle away from one and plays for the dancers himself. The Introduction depicts the village players conscientiously belabouring their instruments, and the ponderous movements of the dancers—uncouth yokels and buxom lasses. Faust then enters upon the scene and becomes enamoured of a dark-eyed peasant beauty. Some weird 'fluttering' passages for flute lead to the *Vivace fantastico*, which occurs at the moment when Mephistopheles possesses himself of the fiddle, and from this point the music grows wilder and more fiery. Outside the tavern the breeze is sighing, and the nightingale breaks into song. The lovers dance away into the quiet, fragrant darkness. Down the garden-paths into the shadow of the woods they dance along, pursued by the sounds of the demoniac waltz. Long, sweeping *glissandi* for the harp give a wonderful suggestion of the poetry and mystery of the night. Then comes a long-drawn pause, broken by the hateful, discordant laughter of the fiend. The love-dream is shattered. Liszt composed another *pianissimo* conclusion to the piece, to which he appended the last line from the verses that

preface the score: 'They are lost in a murmuring ocean of bliss.'

GOPAK (FROM 'THE FAIR AT SOROCHINSK')
MOUSSORGSKY

This is one of the fragments from an unfinished opera 'The Fair at Sorochinsk'—based upon one of Gogol's racy stories of Little Russia—which were orchestrated after the composer's death by Anatol Liadov. The music dates from 1877, or thereabouts. The Gopak is the favourite dance-form of the peasant of the Ukraine, where it is danced with astonishing verve and vigour. We are now familiar with some aspects of the Gopak as seen in the Russian ballets at Drury Lane, and elsewhere, but to realize all it can express of reckless *abandon* and gaiety one needs to see it danced on its native soil. The dance begins with a few introductory bars, after which oboes, clarinets, and violins strike up the lively measure, the rest of the strings accompanying *pizzicato*. The music works up to a rollicking climax, and then dies away swiftly and lightly.

MINUET IN D FOR STRINGS. MOZART

This charming Minuet forms one of the movements of Mozart's Divertimento in D major for strings and two horns. Jahn, who fixes the date of this work as 1779 or 1780, says: 'The alliance of the horns with the strings was a favourite one at the time, although the instruments do not really blend.' The Minuet is distinguished for its agile and graceful gaiety. The first section has an arch, engaging theme with *pizzicato* accompaniment. The second strain in even quavers is more *legato* in character. In the *Trio* (G major) the first violins have the theme in ascending and descending passages of semiquavers over a light accompaniment for the rest of the strings. At the conclusion of the *Trio* the Minuet is repeated *da capo*.

FOUR DANCES (FROM 'THE BLUE BIRD'). O'NEILL

These four Dances form part of the music composed for Maeterlinck's fairy-play which was produced on 8 December 1909, at the Haymarket Theatre. They are scored for a small orchestra.

1. *Dance of the Mist-maids*, 3/4.—This dance takes place just before the two children, Tytyl and Mytyl, find their way through the fog into the Land of Memory. At the end of the dance the fog lifts, and the old grandparents are discovered sleeping peacefully outside their cottage.

2. The *Dance of Fire and Water* starts with a *pas seul* for Water, and later comes her fighting dance with Fire, who, towards the end, is driven back into the hearth, she sinking exhausted to the ground. To quote Maeterlinck's stage directions: 'The tap begins to sing in a very high voice . . . and floods the sink with pearls and emeralds, through which darts the soul of Water . . . like a young girl dishevelled and tearful, who immediately begins to fight with Fire.'

3. *Dance of the Stars*.—The scene of this dance is the Palace of Night. To quote the stage directions again: 'The Stars in the shape of beautiful young girls, veiled in many-coloured radiancy, escape from their prison, disperse over the hall, and form graceful groups on the steps and round the columns. The Perfumes of the Night (who are almost invisible), the Fireflies, and the Dews join them, while the song of the Nightingales streams from the cavern and floods the Palace of Night.' The dance opens with voices far away (now played by solo strings), and later they join in the climax of the music. At a call from Night all the dancers fly back to their cavern.

4. *Dance of the Hours*.—To quote Maeterlinck again: 'Tytyl has no sooner turned the diamond than a sudden and wonderful change comes over everything. . . . The flints of which the old cottage walls are made light up, turn blue as sapphires, become transparent, and gleam and sparkle like precious stones. . . . The face of the clock winks

its eyes and smiles genially, while the door that contains the pendulum opens and releases the Hours, which, holding one another by the hand, begin to dance to the sound of music. . . . The souls of the Quartern Loaves, in the form of little men in crust-coloured tights, flurried, and all powdered with flour, scramble out of the bread-pan and frisk round the room.'

MINUET IN G FOR ORCHESTRA. PADEREWSKI

This is an arrangement by Sir Henry J. Wood of the most popular of all the compositions by the famous Polish pianist and patriot. Before Paderewski gave his first series of recitals in London in 1890, this little work was in the repertory of most amateurs. It is one number from a series of Six Concert Humoresques. Later on, Paderewski published a Minuet in A, which did not, however, eclipse its predecessor in the favour of the public.

AIR DE BALLET FOR STRINGS. PERCY PITT

This is an arrangement of an Air taken from a collection of pieces for violin and piano (Op. 1). In the first four bars *pizzicato* strings establish the rhythm, and at the fifth the principal melody—of which syncopation is a prominent feature—is given out by solo violin. At its repetition it is played by all the first violins, while the solo-instrument floats above them with a free counter-subject. We soon reach the middle section (*poco più mosso*), of a rather more agitated character, but this lasts only for twelve bars. Afterwards the first theme is restated by the solo, doubled by a solo 'cello, and with a more varied accompaniment than at the outset. Eventually the other violins take it up, and the passage is followed by a brief *Coda*, the theme of which (based on the principal subject) is given in turn to a solo viola and a solo 'cello.

PAVANE POUR UNE INFANTE DÉFUNTE.

MAURICE RAVEL

M. Maurice Ravel belongs to the advance guard of French musicians. Born at Ciboure, in the Lower Pyrenees, 7 March 1875, he studied at the Paris Conservatoire, where he was a pupil of M. Gabriel Fauré for composition. His earliest works attracted attention by their originality and the peculiar tendencies they displayed. M. Ravel's compositions for pianoforte first brought him into prominence: 'Jets d'Eau', 'La Vallée des Cloches', and the strange and very original 'Gaspard de la Nuit'. Later came the remarkable collection entitled 'Histoires naturelles'. M. Ravel has been greatly influenced by the musical atmosphere of Spain, the outcome of which was his 'Rapsodie Espagnole', first performed at the Concerts-Colonne in March 1908, and introduced into this country at a Promenade Concert, 21 October 1909. The title of the work included here indicates that his thoughts are still in the land that so closely approximates to the province in which he was born.

The 'Pavane for a dead Infanta' conjures up visions of a sombre, stately Spanish court, where passionate love and passionate grief are held in check by rigid ceremonial and arrogant pride. The *pavan* (or *pavane*), a slow and solemn dance, much in vogue in the sixteenth and seventeenth centuries, seems to have originated at Padua, in Italy, and to have found more congenial soil in Spain, being admirably suited to a dignified and formal aristocracy. Pavanes were played as professional music, and were frequently introduced into wedding and other religious ceremonies. They are always associated with grave or melancholy ideas, as, for example, Dowland's 'Lachrymae, or Seven Tears, figured in seven passionate Pavans, etc.' The Spanish pavane, or 'Grand Dance' as it was called, is a slightly elaborated form of the original.

The 'Pavane in honour of a dead Infanta' is scored for a small orchestra consisting of two flutes, one oboe, two clarinets, two bassoons, two horns, harp, and strings, which

are muted throughout. At first conceived as a pianoforte solo, the composer afterwards arranged it for orchestra. In its present form it was produced in the course of the winter of 1910/11 by the Orchestral Society of Augers, under the direction of M. Rhené-Baton, and met with such favour that it had to be repeated at two successive concerts.

VALES NOBLES ET SENTIMENTALES.

MAURICE RAVEL

This score bears as a motto the following quotation from Henri de Regnier: 'le plaisir délicieux et toujours nouveau d'une occupation inutile', which may be translated: 'the delicious and ever-new delight of a useless occupation'. It consists of a series of valse movements, and, like many of Ravel's works which depend for effect upon the use of pungent discords and subtly calculated orchestral combinations, our understanding of it is not much helped by verbal analysis.

1. *Modéré* (in G major). This starts with four bars of chords—all discords—indicating the figure of accompaniment to the first theme, which is presented by violins and wood-wind. A second theme is subsequently given by the bassoon, and, after an allusion to the opening subject, it is restated by the flute.—2. *Assez lent* (G minor). Here an expressive melody in augmented fifths is announced at the outset by oboes and bassoons with horn as bass. At the ninth bar the flute has a second strain. After a reference to the first half of the melody, a new theme in B flat is ushered in, and followed by a fresh figure derived from the first subject.—3. *Modéré* (E minor). The melody is given out by the oboe, accompanied by strings playing *pizzicato*. The continuation (in D major) is assigned to the strings.—4. *Assez animé*. This succeeds the preceding number without a break, the theme being played by the flutes in thirds, taken up by clarinets and subsequently by violins. The movement is transparently scored.—5. *Presque lent*. The melody is started by clarinets and repeated

by *cor anglais* and oboe. Later on the violins introduce a new figure.—6. *Assez vif*. In this number $3/2$ alternates with $6/4$. The violins have an ascending phrase continued by wood-wind. At the tenth bar the oboe plays a solo passage re-echoed by the clarinet.—7. *Moins vif*. After a graceful introduction, the second violins announce the valse-theme in A major, taken on by the first violins, and followed by a descending figure for flutes and harps. Against this is heard a phrase pressing upwards from clarinets, horns, and lower strings. These figures are presently inverted. A *Trio*, or middle section, with the signature of one flat, brings a new subject for flute and bassoon, repeated by first violins, flute, and *cor anglais*. This, having been discussed for a time, is succeeded by a recapitulation of the first section.—8. The short Epilogue (*Lent*) deals ingeniously with the themes already heard.

VALSE TRISTE FOR SMALL ORCHESTRA. SIBELIUS

This is one of the most popular of the Finnish master's lesser compositions. It is one number from the incidental music to a drama written by the composer's gifted brother-in-law, Arvid Järnefelt, entitled 'Kuolema' ('Death'). The Valse Triste has a programme which accounts for the yearning and shuddering sadness of the music.

It is night. The son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distinctly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball-dress, begins to move slowly and silently to and fro. She waves her hands, and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with

the dancers, she strives to make them look into her eyes, but the shadowy guests one and all avoid her glance. Then she seems to sink exhausted on her couch, and the music breaks off. But presently she gathers all her strength, and invokes the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away. Death stands on the threshold.

DANCE OF THE SEVEN VEILS (FROM 'SALOME').

RICHARD STRAUSS

The first performance of this one-act music-drama, founded upon Oscar Wilde's tragedy bearing the same title, took place at the Royal Opera, Dresden, on 9 December 1905.

Throughout 'Salome' we find a complicated and ingenious use of representative themes, and many of the motives associated with earlier situations in the work are interwoven in the intricate score of the Dance. For those who have not seen the drama, a short account of the incidents which precede the Dance of the Seven Veils will add to the interest of the music, which may be regarded as an embodiment of Salome's inmost feelings.

After Jochanaan's denunciation of Herod and Herodias, the former, shaken with nervous and superstitious terrors, entreats Salome to dance for him ('Salome, dance for me, Salome'). At first she refuses, but, after she has made him take an oath to give her any reward she may claim, she yields to his sudden, forcible caprice. Herodias, who is stirred by jealousy of Herod's unconcealed passion for Salome, upholds her in the refusal to dance, but changes her mind when she finds that the 'reward' is to be the head of the Prophet whom she hates and fears. Herod is now torn between two violent emotions—the fascination of

Salome, and anxious foreboding as to the consequences of his oath. Meanwhile Salome has donned the seven veils and announces that she is ready to begin. The musicians start a wild dance rhythm. At the motive connected with the words 'Ask the head of Jochanaan', Salome rises, and the dance merges in a tender rocking melody. All the thematic material on which the Dance is based has already appeared in the course of the opera with the exception of one short motive, used early in the Dance. The motives include among others the two Salome themes; the representative themes of the Prophet and Narraboth; the little figure associated with 'strange pallor'; the beautiful theme of 'calmness'; and, at the climax, the phrase connected with her idea of revenge. When, the Dance being over, she pauses for a moment by the cistern in which Jochanaan is imprisoned, there is a reminiscence of the feline theme of her allurements. Finally, Salome hastens across the stage and falls at the foot of Herod's throne.

VALSE, 'THE BLUE DANUBE'. JOHANN STRAUSS

Writing of this Valse (Op. 314) Strauss's biographer, Ludwig Eisenberg, says 'this music not only carried the name and fame of its composer from one end of the world to the other, but also the name and fame of Vienna since it has become a kind of musical landmark'. Strangely enough this work, which has enchanted more than one generation of dancers, and won praises from critics and composers of the first rank, was rather slow in coming into its own. The title of the Valse was taken from the refrain of a poem by Karl Beck; 'An der Donau, an der schönen, blauen Donau'. It was the first of Strauss's waltzes to be set for chorus and orchestra—the stepping-stone, as it were, to the successful light operas of a later period. In this form it was produced by the famous Vienna 'Male-Voice Union' in February 1867. But success was not forthcoming. That was reserved for his visit to Paris during the Exhibition of '67, and his subsequent appearance in London, whither he is

said to have come at the invitation of the Prince of Wales (King Edward VII). After this 'The Blue Danube' became the rage in Vienna, as elsewhere, so that it is now a kind of second national hymn, as indispensable as 'Papa Haydn's' at all public festivities. Did not Brahms inscribe its opening strains in Frau Johann Strauss's album, with his own autograph and the words: 'Unfortunately not composed by me!'

VALE, 'TALES FROM THE VIENNA WOODS'.

JOHANN STRAUSS

With Weber's 'Invitation à la Valse'—that fascinating musical genre picture, with its free, romantic feeling—modern dance-music may be said to have come into existence. Early in the nineteenth century, Labitzky and Lanner both did much to liberate the dance from conventional bondage, and bring it into touch with the social life. Then came Johann Strauss I (1804-49); engaged at fifteen to play in Lanner's band; soon to be known as the first 'valse king', and the founder of a family of famous dance-musicians. His title and his genius descended to his son Johann Strauss II (1825-99); and not a little of the latter to his younger children, Joseph (1827-70) and Eduard (1835). The younger Johann Strauss made his reputation as much by his operettas as by his exhilarating and entrancing dance-music. His first work for the stage, 'Indigo and the Forty Thieves', was produced in 1871, and followed by the famous 'Fledermaus' (1874), 'Cagliostro' (1877), and other light operas too numerous to mention here. Among his 'winged vales', 'The Blue Danube', 'Thousand and One Nights', 'Wiener Blut', and 'Künstlerleben' are known in every land, although they are of the very essence of the Viennese life and spirit. Johann Strauss visited Russia, Paris (1867), London, America, and Italy. He wrote nearly five hundred vales, polkas, and other examples of dance-music.

The 'Tales from the Vienna Woods' (Op. 325) has a

caressing, rocking melody, and contains touches of landscape-painting—a suggestion of rustling leaves and twittering of birds—which are in accord with its title of ‘Tales from the Woods’. It was the favourite valse of the Emperor William I of Germany, who, during a summer visit to Baden-Baden, where Strauss was spending his holiday, always requested that it should be included in the programme whenever the ‘valse king’ conducted the open-air concerts, which he was frequently invited to do.

DANCE FROM ‘HENRY VIII’. SULLIVAN

Sullivan composed the incidental music for Shakespeare’s *Henry VIII* for a special production at Manchester in 1878. The numbers consist of a March; Song with Chorus (‘Youth will needs have dalliance’); Graceful Dance, and the Water Music.

In the Graceful Dance (*Allegretto grazioso*) the first violins and flutes give out a light, skipping measure accompanied by clarinets in thirds, strings *pizzicato*, and triangle. A further section for piccolo, flute, and clarinet has a more sustained accompaniment in the basses. When this has been repeated, the skipping measure returns, more fully orchestrated. A change of key brings us to a middle section, or *Trio*, the fanfare motive of which is introduced *marcato* by trumpet. On repetition clarinets and bassoons announce the fanfare. The second half of the *Trio* is also repeated, followed by the opening subject with its continuation for wood-wind and a *Coda*, with which the Dance comes to a close.

VALSE FROM ‘THE SLEEPING BEAUTY’. TCHAIKOVSKY

This work is taken from a Ballet in three Acts and a Prologue, the programme of which was borrowed from Perrault’s fairy tale and arranged by Vsievolojsky, then Director of the Imperial Opera. The subject greatly pleased Tchaikovsky, who retired to his country house at Frolovskoe in December, 1888, in order to devote himself

entirely to this work. The sketch was completed by the end of January, 1889, and laid aside while the composer made a tour in Germany, Switzerland, and England. The tale differs in certain details from the old versions of the Sleeping Beauty. To King Florestan and his Queen is born a beautiful baby daughter named Aurora. All the fairies are invited to her christening, but one is forgotten—the wicked fairy Carabos. She appears, however, and revenges the insult by casting a spell upon the infant and condemning her to perpetual slumber. The good Fairy of the Lilacs intervenes to save Aurora from this fate; she shall awake from sleep when a princely lover finds her in the woodland solitudes and kisses her back to life.

The rustic valse occurs in the first Act. After a long introduction the principal theme enters in the strings, accompanied by wood-wind and horns. A middle section, in which the melody is treated by wood-wind while little bells take part in the accompaniment, is very taking.

VALSE FROM 'EUGENE ONIEGIN'. TCHAIKOVSKY

The Valse occurs in the second act of the opera, during the dance given in honour of the heroine's birthday. It is heard during the flirtation between Oniegin and Olga, and its graceful strains precede the tragic quarrel between the hero and Vladimir Lensky, which has such fatal consequences in the last scene of the act.

DANSE COSAQUE FROM 'MAZEPPA'. TCHAIKOVSKY

'Mazeppa', an opera in three acts and six scenes, the subject taken from Poushkin's poem 'Poltava', contains some fine pages, but has never become generally popular, being overweighted by a clumsy and extremely gloomy *libretto*. The Cossack Dance occurs in the first act, while Kochoubey is entertaining Mazeppa in his garden, and the followers of the rival leaders vie with each other in dance and song.

INVITATION À LA VALSE (OP. 65).

WEBER-WEINGARTNER

Introduction—Moderato, leading to: Valse, Allegro vivace, Coda, Moderato.

This is an arrangement by the well-known conductor and composer Felix Weingartner of Weber's 'Invitation to the Valse', Op. 65, written at Hosternitz, near Pillnitz, in the summer of 1819, while he was still engaged upon 'Der Freischütz'. He was at that time Capellmeister at the court of Dresden, but the spontaneous charm of the 'Invitation' shows it to be a work of pure inspiration, not merely an official composition intended for state balls. Slight as it may appear, the piece has some historical importance. 'It marks the transition of modern dance-music,' says Riehl. . . . 'The feelings of the day are re-echoed in the music. Formal dignity and pastoral affectations are done with. . . . Weber was the first founder of the dance-music expressive of deep feeling, and of a school of which Johann Strauss was afterwards an acolyte.' Weber himself left the 'programme' of this piece, and indicated the number of the bars which form the various short scenes of this ball-room comedy. It is not difficult to follow the dramatic basis: the invitation, the lady's shy refusal, the urgent request, the lady's consent, animated dialogue, the dance itself, the graceful thanks, the lady's bow of acknowledgement at the end of the dance, and the looks which are more eloquent than formal words and actions.

Berlioz also made an orchestral arrangement of the 'Invitation', together with the dances from 'Oberon' and 'Preciosa', for the ballet interpolated into 'Der Freischütz' when produced at the Grand Opéra of Paris in 1842.

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TO
SIR HENRY J. WOOD
THE MOTIVE POWER WHICH
KEPT US ALL MOVING FORWARD
FROM
THE FLY-ON-THE-WHEEL

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AUTHOR'S PREFACE

THE descriptive notes published in 'The Concert-goer's Library' are selected for the most part from the analytical programmes written for the Queen's Hall Orchestra between the years 1908 and 1927. This period includes the Symphony, Sunday, and Promenade Concerts. Some of the notes have also been written for the Liverpool Philharmonic Society, the Choral and Orchestral Union of Glasgow, the Sheffield Musical Festivals (1908 and 1911), and the Norwich Triennial Festivals (1911, 1924, 1927).

The author believes that the method of publication in miscellaneous groups of works will be found more convenient than devoting one volume entirely to Symphonies, another to Overtures, and so on. The works chosen for the earlier volumes are those most frequently heard in the concert-room, on the wireless, and the gramophone. It may be possible to follow the classical selections with a volume dealing entirely with modern composers.

Undoubtedly the most profitable time to read descriptive notes is just before—or even just after—hearing the works. During the actual performance attention should be wholly concentrated on the music itself.

These volumes, handy in size, and superior in print to the average programme book, will, it is hoped, satisfy the demand, frequently urged upon the writer, to give the notes a more permanent form.

Readers of Volume IV of 'The Concert-goer's Library' will find in it the completion of several series of classical works: Bach's Brandenburg Concertos, Beethoven's Symphonies and Concertos, Brahms's Symphonies, &c. It forms a useful continuation of Volume I.

CONTENTS

AUTHOR'S PREFACE	v
----------------------------	---

SYMPHONIES, OVERTURES, CONCERTOS

SYMPHONIES

Beethoven	No. 1, in C, Op. 21	3
	No. 2, in D, Op. 36	6
	No. 5, in C minor, Op. 67	8
	No. 7, in A, Op. 92	11
	No. 9, in D minor, Op. 121 ('The Choral')	16
Brahms	No. 1, in C minor, Op. 68	23
	No. 3, in F, Op. 90	26
	No. 4, in E minor, Op. 98	30
Elgar	No. 2, in E flat, Op. 63	33
Haydn	No. 7, in C ('Le Midi')	38
	No. 8, in G ('Le Soir et la Tempête')	39
Mozart	No. 39, in E flat (K. 543)	41
	No. 41, in C ('Jupiter')	43
Schubert	No. 7, in C	48
Tchaikovsky	No. 4, in F minor, Op. 36	52

OVERTURES

Beethoven	'Prometheus'	59
	'Ruins of Athens', Op. 113	60
	'Die Weihe des Hauses', Op. 124	61
	'Egmont'	62
Berlioz	'Benvenuto Cellini'	64
	'Le Carnaval Romain'	64
Brahms	Tragic Overture, in D minor, Op. 81	65
Glinka	'Russlan and Ludmilla'	66
Gluck	'Alceste'	66
Handel	'Ottone'	67
Haydn	'L'Isola disabitata'	68

Mendelssohn	'Ruy Blas'	70
Mozart	'The Magic Flute' . . .	71
Rimsky-Korsakov	'Ivan the Terrible' . . .	72
Rossini	'Semiramide'	73
Suppé	'Poet and Peasant' . . .	74
Weber	'Der Freischütz'	74
	'Oberon'	75

CONCERTOS. I. For Pianoforte and Orchestra.

Bach	No. 2, in E major	79
	No. 1, in C minor (two pianofortes and strings) . . .	80
	In A minor (four pianofortes and strings)	81
Beethoven	No. 1, in C major	83
	No. 2, in B flat	84
	No. 3, in C minor	86
Brahms	No. 1, in D minor	89
	No. 2, in B flat	92
Liszt	No. 1, in E flat	95
Mozart	No. 8, in D minor (B. & H. 20) (K. 466)	96
	No. 19, in F major (K. 459)	99
	No. 21, in C (B. & H. 8) (K. 467)	101
	No. 24, in C minor (K. 491)	103
	In E flat (B. & H. 22) (K. 482)	105
	No. 26, in D (K. 537)	107
	No. 17, in E flat (B. & H. 10) (two pianofortes and orchestra)	109

CONCERTOS. II. For Violin, Violoncello, and several Instruments.

Bach	No. 1, in A minor (violin and orchestra)	112
	In G minor (violin and orchestra)	113
	In C minor (two violins and strings)	114

Mendelssohn	In E minor (Op. 64) . . .	115
Mozart	In E flat . . .	118
	No. 5, in A major (K. 219) .	120
Tchaikovsky	In D (Op. 35) . . .	121
	<i>For Violoncello</i>	
Dvořák	In B minor . . .	123
Saint-Saëns	In A minor (Op. 33) . . .	125
	<i>For several Instruments</i>	
Brahms	In A minor (Op. 102) (for violin, 'cello, and orchestra)	126
Bach	Brandenburg Concerto No. 1, in F (for solo violin, 3 oboi, fagotto, 2 horns, and strings) . . .	128
	Brandenburg Concerto No. 2, in F (for flute, oboe, trumpet, solo violin, and strings) . . .	131
	Brandenburg Concerto No. 4, in G (for two flutes, violin, organ, and strings) . . .	132
	Brandenburg Concerto No. 6, in B flat (for violas, violon- cellos, and double-basses)	133

SYMPHONIES

SYMPHONIES

SYMPHONY NO. 1, IN C MAJOR (OP. 21). BEETHOVEN

1. *Introduction: Adagio molto—Allegro con brio.* 2. *Andante cantabile con moto.* 3. *Menuetto e Trio.* 4. *Finale: Adagio—Allegro molto e vivace.*

IN 1795 Beethoven first expressed his intention of writing a symphony (Nottebohm). His sketch-books show that the work projected was in C minor, and that it was afterwards abandoned for the Symphony in the major key, known as No. 1, Op. 21. The completion of this work cannot be assigned to a later date than 1799, since in April 1800 it was performed at Beethoven's first benefit concert in Vienna.

Beethoven was then thirty, and before the appearance of this Symphony he had written only two works for orchestra—the Pianoforte Concertos Op. 15 and 19. His development as a symphonic composer was therefore slow as compared with that of Mozart, who at thirty-one had already given his G minor and 'Jupiter' Symphonies to the world.

The C major symphony is dedicated to Baron van Swieten, a distinguished amateur of Flemish descent, one of Beethoven's earliest patrons. The composer sold the work to the publisher Hofmeister for twenty ducats (about £10), receiving similar sums for the Septet and the Pianoforte Sonata Op. 22, which he disposed of at the same time.

1. The Introduction (twelve bars) presents a somewhat unexpected series of modulations, the chord of the dominant seventh in the key of F being succeeded by the tonic chord. In the next bar we are in the key of C, and in the third in that of G, after which the key of C major is established, and the leading subject of the *Allegro con brio* is announced by

the strings. The theme has a certain stimulating brightness that redeems it from the usual reproach of 'lack of distinction'. It is presently followed by an episodic melody. A half-cadence repeated several times brings us to a new subject for wood-wind. Oboe and clarinet reply to each other in imitation, after which the bassoon and 'cellos introduce another theme in G minor. Phrases from the wood-wind subject are heard in turn from all the various orchestral groups. After the reprise, the principal theme returns in the first violins in A minor. A phrase of four ascending crotchets is restated persistently, first by one set of instruments, then by another. The three subjects enumerated above are treated in turn, and the movement ends *fortissimo* in a repetition of the tonic chord.

2. *Andante cantabile con moto* (F major).—The second violins give out a graceful theme which is dealt with in imitation. The second subject then appears in the strings like a response to the first. One of the chief features of the *Andante* will now be noted: the rhythmic accompaniment for drums *pianissimo*, which must have been a sensational effect in its day, so little, and so ineffectively, had Beethoven's predecessors made use of these instruments. In the following section, the rhythmic figure started by the drums communicates itself to the strings and bassoons. Before the movement comes to a conclusion, much use is made of a fragment from the leading theme.

3. *Menuetto* (*Allegro molto*).—The quickened *tempo* and the frank disregard of dignified convention point to the first phase in the transformation of the *Minuet* proper into the *Scherzo* of Beethoven's later symphonies. The lissom swiftness of the *Minuet* gives place to the more subdued grace of the *Trio*, in which the wood-wind reiterate the chord of C major, while the violins reply in a scale-passage—a brisk and pertinent dialogue. A repetition of this in the dominant forms the second half of the *Trio*. The *Minuet* is repeated *da capo*.

4. The last movement is in rondo-form, worked out

clearly and simply in the style of a Haydn *Finale*. Berlioz spoke of it as being merely 'child's play'; but although it is obviously more derivative than any of the preceding movements, it is not an inadequate ending to a work which, after the fashion of its time, is woven of slight and straightforward materials. From beginning to end the First Symphony reveals few glimpses of that colossal and fully enfranchised genius which stands forth in spiritual and intellectual isolation in every movement of the C minor.

The *Finale* opens with six introductory bars, *Adagio*, in which the first violins seem to be trying their wings, as it were, before soaring off into the buoyant theme of the *Allegro molto vivace*. This is followed by a descending passage for the strings, and presently the basses have a conspicuous phrase in ascending quavers. The second theme, a syncopated melody, is heard in the violins, accompanied *pizzicato* by the basses. With the development section, each half of the chief theme is worked separately; then it reappears for a moment in its entirety in the strings. In the *Coda* there is a constant reference to the opening theme, and the *Finale* ends, like the first movement, in a frequent reiteration of the tonic chord.

This Symphony has generally been expressed as a fusion of the styles of Haydn and Mozart, a view forcibly expressed by Oulibichev in his *Beethoven, ses critiques et ses glossateurs*. Colombani, however, reminds us that it resumes the work of a far more extensive period, including the *Concerti grossi* of Corelli and the *Sinfonie* of Sammetini.

The freer employment of the wind, and the use of rhythms comparatively rare in Mozart's works, did not escape the censure of contemporary critics. As an instance of the slowness with which a new work made its way in those days, J. G. Prod'homme gives the following years for the first performances of the C major Symphony: Paris, 1807, at one of the public 'practices' of the pupils of the Conservatoire; London, 1813 (the year of the founda-

tion of the Philharmonic Society); Russia (Moscow), 1863; Spain, 1864; Buda-Pesth, 1880; and Italy, 1888.

SYMPHONY NO. 2, IN D (OP. 36). BEETHOVEN

1. *Adagio molto*—*Allegro con brio*. 2. *Larghetto*. 3. *Scherzo and Trio: Allegro*. 4. *Allegro molto*.

The Introduction (*Adagio molto*) consists of thirty-three bars, and opens with a unison *tutti* (*fortissimo*) on the tonic. This dies away and the oboes and bassoons sing a cantilena, which is repeated and varied by the strings. There is now some imitation between the strings and wood-wind, ending in another *ff* on D. A passage in double counterpoint, over a pedal on A, leads to the *Allegro con brio*. The trills in the last few bars of the introduction seem to foreshadow the characteristic *gruppetto* of the first theme of the *Allegro*. This spirited subject is allotted to the 'cellos and basses. A connecting passage *ff* in the string quartet gives place after twelve bars to the second subject, a stirring march rhythm for clarinets and bassoons. There is some repetition of this. A subordinate subject is now introduced by the 'cellos and basses in which the whole orchestra soon takes part, working up to a powerful climax. The reprise is somewhat condensed. The peroration brings into play all the forces of the orchestra, 'foreshadowing by its brilliance and force', says Prod'homme, 'the heroic mood of the Third Symphony'.

The long slow movement (*Larghetto*) is happily designed to contrast with the virile energy of the *Allegro*. The strings start with a melody of eight bars, re-echoed by the wood-wind. The character of the theme is melancholy, but tender rather than poignant. The second subject (also eight bars) is treated in the same way as the first by the strings and wood-wind. A syncopated melody for the first violins seems to be leading us away from the restrained sadness of the opening theme, and presently the second violins and 'cellos bring in a new figure, distinctly cheerful in character. The first subject is repeated in the minor,

developed with fanciful ingenuity, and passed to and fro among the various groups of instruments. There is a modification of the lighter figure alluded to above. The movement ends with a restatement by the full orchestra of the opening strain.

The *Scherzo* begins with alternating bars *forte* and *piano*—an echo effect between strings and horns. After the first half has been repeated, the same rhythm continues for four bars, when it gives place to an impetuous figure of descending quavers, after which the characteristic *gruppetto* of the opening *Allegro* is heard once more—this time in quavers. The theme of the *Trio* is allotted to the bassoons and oboes, the horns breaking in at the sixth bar. After the double-bar a passage for violins, in unison, brings a startling change to the key of F sharp minor; the first subject of the *Trio* then returns with the same abruptness in D. The *Scherzo* is repeated *da capo*. The general characteristic of this movement is the continuous echo effect of its *forte* and *piano* phrases.

Berlioz considers the *Finale* (*Allegro molto*) 'a second *Scherzo*' in duple time, the sportive mood being even 'more delicate and piquant' than in the *Scherzo* proper. It is in *Rondo*-form, and somewhat disproportionate compared with the preceding movements. It starts in the same impetuous and decisive manner as the opening *Allegro*. The first subject is heard in the violins, followed by an episode in canonical form, given out by the 'cello, which leads to the second subject in A, sung by the clarinet, repeated by the oboe, and accompanied by the strings. This theme is restated in the minor, and conducts to a *fortissimo*; a phrase formed of the two notes of the opening subject prepares us for the repetition of this theme. In the working out which ensues, the basses have the characteristic trill of the principal motive, while the violins and flutes give out the first two notes of the same subject. The melody for clarinet is also heard again, accompanied by the strings. The *Coda* is remarkable. The violins bring

back the first theme *pp*, then the bassoons take it up in the minor and the wood-wind join in, leading up to a *tutti ff*. The orchestra draws breath on a pedal point on the dominant seventh, and then passes to the chord of F sharp. The wood-wind have a new subject, and seem anxious to ward off the conclusion of the Symphony. A suggestion of the opening subject comes from the flute, but it is not allowed to appear in its entirety. A lovely theme for oboe and bassoon and rapid scale-passages bring the *Finale* to an end.

SYMPHONY NO. 5, IN C MINOR (OP. 67).
BEETHOVEN

1. *Allegro con brio*. 2. *Andante con moto*. 3. *Allegro* (*Scherzo and Trio*), leading into 4. *Allegro* (*Finale*).

This is perhaps the most widely known of all Beethoven's works, and is certainly the most characteristic expression of his genius. It belongs to his full maturity—the period between 1804 and 1810, during which he produced the Fourth, Fifth, and Sixth Symphonies; 'Fidelio'; the Overture to 'Coriolanus'; the Violin Concerto in D; and the Pianoforte Concerto in G. This extraordinary activity may have been partly due to his engagement to Theresa of Brunswick, and the desperate efforts which he made at the time to assure himself a position in the world. The happiness which found expression in the Fourth Symphony was not long-lived, but it was probably from this brief period of joy that Beethoven drew the force and self-mastery so clearly evident in the C minor and Pastoral Symphonies. The two were completed almost simultaneously in the summer of 1808, but the C minor Symphony had germinated in the composer's mind at least as early as 1805. It was first heard in Vienna on December 22nd, 1808. The first performance in England was by the Philharmonic Society, April 16th, 1816.

The literature of the C minor Symphony is considerable.

Spohr, Schumann, Wagner, and Berlioz have all recorded their impressions of the work. Hoffmann, author of the famous *Tales*, wrote a lengthy analysis which, unlike most contemporary criticism of Beethoven, is still worth reading. 'Beethoven's instrumental music', he says, 'reveals the realms of the Colossal. With burning rays he seems to pierce the profound gloom of these regions until we become aware of the shadows of giant forms, now rising, now sinking, and surrounding us closer and closer. . . . In the Andante, the formidable genius who gripped and racked our spirits in the Allegro reappears menacing in the storm-cloud wherein he lurks concealed, while the pleasing forms which enveloped and consoled us take flight at the gleam of his lightnings. In the Minuet (Scherzo) . . . it is this theme, developed only for a few bars, which is so characteristic of Beethoven: these moments of disquietude, these presentiments of an ideal realm that grip us once again . . . Beethoven has preserved the ordinary sequence of the movements in the Symphony; they seem to be linked fantastically to each other, and the general effect is that of an inspired rhapsody; but every hearer of sensibility will be profoundly affected by *one* lasting impression—that of infinite, unsatisfied yearning. . . .'

Some years after the composition of the Fifth Symphony, Schindler questioned Beethoven as to the meaning of the prophetic notes with which it opens, and received the reply: 'Thus Fate knocks at the door.' On the other hand, it has been said that this figure—three short notes followed by a long one—was suggested by the call of a bird heard by the composer in the Prater. Whatever may have been its origin, this simple phrase, transformed by Beethoven's imagination, assumes an almost dread significance. It arrests our attention like a supreme command, and fixes the rhythmic nature of the movement.

1. As in the Eroica Symphony, the first *Allegro* opens without preamble. The energetic, yet mysterious, figure already described dominates the entire movement. Even

when the second subject—which is in striking contrast—is given out *dolce* by the first violins and afterwards by the clarinet, the 'fateful' rhythm is heard as accompaniment in the basses. With the beginning of the working-out, the first subject returns in the minor, divided between the wind and strings. Much of what ensues is characterized by this constant interchange of material between the wind and the strings. A wonderful effect is produced by the poignant little solo for oboe, which occurs immediately after the loud chord for the entire orchestra on the dominant (G), and before the repetition of the first theme. Towards the close of the movement an ascending passage, based upon the second subject, conveys a suggestion of indomitable and aspiring will-power.

2. *Andante con moto*.—'From this resolve the sorrow-laden soul derives a rapture of resignation which has never found utterance in such intimate tones as here' (Otto Neitzel). The subject is announced by the violas and 'cellos, and is followed by a phrase—'the comforting reply'—for wood-wind. Presently a second subject is introduced by the clarinets and bassoons, which, restated *fortissimo* by the oboes, brass, and drums, assumes a glad, triumphant tone. Two variations of the first theme—that of resignation—will claim attention. All is not yet well with that strong but suffering soul, which must experience yet one more passing tremor ere the 'clear and radiant assurance of victory lights up his visage at the last' (Otto Neitzel).

3. The *Scherzo* is merely entitled *Allegro*. The first subject, of a sombre and boding character, is ushered in *pianissimo* by the lower strings and continued by the violins. The second theme recalls the fateful rhythmic figure of the opening *Allegro*. After the reprise of the first subject, in C minor, in place of the conventional *Trio*, the 'cellos and basses start off abruptly with a rapid passage in the tonic major. This passage is repeated several times, and was called by Schumann 'the interrogative figure'. It is one

of the few *fortissimo* effects in the entire movement, and soon dies away in the violins, giving place to the first subject, which now reappears *pizzicato*, and brings back with it the former sense of gloom and apprehension. Here is no comforting reply; we hear only the dry, detached notes for the strings and the interrupted moan of the bassoons on the high A flat. Now the strings dwell *pianissimo* on the chord of A flat, while in this twilight atmosphere the persistent tap of the drum is heard, reiterating the rhythm of Fate with steadily increasing power until the whole orchestra, now reinforced by the trombones, rolls in with a wonderful sunrise effect, and we find ourselves transported without a break from the inscrutable dusk of the *Scherzo* to the daylight splendour of the *Finale*. Nothing in music is more exhilarating than the march-theme with which this movement opens. The triumphant theme is allotted to the wind, while the basses respond. A modulatory passage for the entire orchestra brings us to the second subject, in G, given out by the second violins, clarinets, and bassoons. In the working-out we are confronted once more with the rhythm of Fate. First it occurs in the violins, then each orchestral group takes it up in turn, marking the rhythm softly. Fifty-four bars of this lead to the return of the principal subject. The movement increases in animation, until, after a final reference to the first subject, it kindles to a climax in the fiery *Presto*—the ultimate expression of hard-won joy and freedom of soul.

SYMPHONY NO. 7, IN A (OP. 92). BEETHOVEN

1. *Poco sostenuto—Vivace*. 2. *Allegretto*. 3. *Presto—Presto meno assai*. 4. *Finale: Allegro con brio*.

The autograph score of the Seventh Symphony shows it to have been completed in May 1812. The actual creation of the work dates, however, from the preceding year, probably from the period of Beethoven's visit to Töplitz in the autumn of 1811. That year was an interesting one in the

life of the composer. In 1810 he had met Elisabeth Brentano—Goethe's Bettina—and the friendship he formed with this witty, enthusiastic, and fantastic girl consoled him in some measure for the recent rupture between himself and Theresa of Brunswick. At Töplitz, where he went by the doctor's orders to try if the waters would improve his hearing, Beethoven found himself in a very brilliant social circle. The society of Varnhagen and his wife Rahel, the actor Löwe, the poet Tiedge, and the philosopher Fichte, was exceedingly congenial to the composer, and doubtless helped to inspire him with fresh ideas. At this time, too, he was engrossed with a new love-affair, the last of the many unhappy passions which he was destined to experience. It was through the Countess von der Recke that Beethoven first became acquainted with Amalia Sebald, a gifted young singer from Berlin. He does not appear to have cherished any hope of marrying her, but his affection was sincere and lasted for some years. In April 1816 when he published his song-cycle 'To the Beloved in Absence' (*An die ferne Geliebte*), it was undoubtedly Amalia Sebald whom he had in his thoughts.

The Seventh Symphony was first performed in public on 8 December 1813, at a concert given in Vienna on behalf of the soldiers wounded in the battle of Hanau in the previous October. Beethoven conducted, in spite of his increasing deafness, which, according to Spohr, had made the previous rehearsals both difficult and painfully ludicrous. The Symphony was very enthusiastically received, although the 'Battle of Vittoria', given at the same concert, seems to have somewhat eclipsed it in the popular favour.

1. The Symphony opens with an Introduction of unusual dimensions, which has no doubt served as a model for more modern examples of this form. From the chord of A, delivered by the full orchestra, proceeds a melodic figure in minims which is first heard on the oboe, then on the clarinet, horn, and bassoon in turn. This is presently

interrupted by the striking ascending scales of two octaves—sometimes described as the ‘gigantic stairs’—answered by horns and clarinets with the minim phrase. With a modulation into C major a new theme is introduced, announced *dolce* by the oboe and then repeated softly by the violins. This exhausts the thematic material of the Introduction. The scale-passages and the third theme are again heard. We shall observe the frequent reiteration of the note E by wood-wind and violins, which leads to the sudden outburst of the *Vivace*. The principal subject of the first movement proper consists of a dance-rhythm given out by the flutes, and afterwards restated *fortissimo* by the full orchestra, the rhythm being strongly accentuated by the trumpets, drums, and lower strings. The second subject—based upon the three notes of the common chord—is divided between the violin and flute. It returns to the rhythm of the first theme, with a graceful episodic melody, the first half of which is allotted to the oboe, and the second to the flute, with a fine crotchet figure of accompaniment for strings. The development starts with a brief dialogue *fortissimo* between strings and wind. After a general pause of two bars, the opening theme is re-established—very softly at first—by the violins, and then the lower strings announce the first subject, varied by a rising scale which ascends through all the strings. In the recapitulation the foregoing material is restated with great variety of treatment and scoring. The first theme is brought back and repeated as an oboe solo, with imitations in the rest of the wood-wind, the drums meanwhile marking the characteristic rhythm which is almost always in evidence. In the *Coda* occurs a *crescendo* of twenty-two bars in which the violas and basses reiterate a figure derived from the opening subject against a pedal on E which includes four octaves—from the horns to the flutes.

2. *Allegretto*.—This movement is written in a quicker *tempo* than the corresponding movement of any of Beethoven’s preceding Symphonies. The chief theme is

founded upon a slow march-rhythm: a crotchet and two quavers followed by two crotchets, the metrical equivalent of which is a dactyl and a spondee. The whole movement is quite as strongly and typically rhythmic as the *Vivace*. It begins with the chord of A minor, sustained for two bars by the wind, after which the strings give out the first subject, full of poignant elegiac feeling. A lovely second subject soon appears—at first as a counter-melody in the violas and 'cellos, but afterwards destined to dominate the orchestra. A third and equally beautiful theme is presently introduced by the clarinets and bassoons. This is in A major, and momentarily irradiates the sadness which permeates the movement as a whole. A descending staccato passage for strings recalls the first theme, now heard in three octaves in the wood-wind. The characteristic fateful rhythm is maintained persistently in the basses. In the latter half of the movement the strings start a new melody, the rhythm of which is derived from the introductory theme. This becomes the subject of a *fugato*. Towards the close of the movement the major subject—originally announced by the clarinet—is restated by the horns and bassoons, accompanied by the strings, the opening rhythm being always audible in the basses.

3. The third movement is entitled *Presto*, although to all intents and purposes it is a *Scherzo* and *Trio*. In its violent contrast to the foregoing funeral march, it reminds us psychologically of the similar emotional recoil which characterizes the transition between the second and third movements of the *Symphony Eroica*. The theme begins with two prefatory bars (*tutti fortissimo*), and is then carried on by the flutes, bassoons, and violins, and finally transferred to the strings. With a rapid *crescendo* it modulates from F into A major. The *Trio* (*Presto meno assai*) is calm and serene—in complete contrast to the swift and agile strength displayed in the *Scherzo*. It starts with a melody, *piano, dolce*, given to the clarinet, the violins having a long holding-note. This melody is said by the Abbé Stadler to

have been a pilgrim's hymn in familiar use in Lower Austria. It has a continuation, with added flutes and oboes, the horn accompanying with the opening figure of the first section. The reiteration of the two notes which constitute this little phrase—A, G sharp—lends a touch of romantic melancholy to this part of the *Trio*. The same figure conducts to the return of the *Scherzo*. In this movement Beethoven follows the innovation he had already made in his Fourth Symphony, and repeats the *Trio* twice and the *Scherzo* three times. On the third occasion the *Presto* merges into a short but brilliant *Coda*. Before the movement terminates, we hear once more a reference to the second half of the theme of the *Trio*.

4. *Allegro con brio*.—This *Finale* is one of the most characteristic movements which Beethoven ever penned: characteristic, that is to say, of his vein of exuberant and capricious gaiety. It begins with two bars of loud preliminary chords, after which the strings deliver the fiery first subject, strongly accentuated on the third beat of the bar, and punctuated on the fourth beat by chords *sf* for full orchestra. We have two sections of eight bars, both sections being restated twice. A new theme, heavier in rhythm and somewhat resembling a march, is presently announced *fortissimo* by the wind, and subsequently taken up by the strings. After a violent climax, we come to the true second subject, given out by the strings, and strongly emphasized on the weaker beat of the bar. In the working-out we find ourselves in an atmosphere of astounding transitions, while the tempestuous gaiety grows paroxysmal. The *Coda* is on a colossal scale. Its salient points are the passage in which the basses make a chromatic descent to the lower E, and the long moving pedal on E and D sharp, during which the strings keep recalling the rhythm of the first subject.

Perhaps no Symphony ever evoked more attempts at interpretation than Beethoven's Seventh. It is interesting to refer to some of them, if only to remind us that the yearning for a programme seems to be innate in the musical

writers of all generations. Lenz considered the entire work to be pastoral in character. In the first movement the sounds of the oboe and clarinet transported him into a meadow 'ere the sun has dispersed the mists of dawn among the trees which quiver in the light'; the *Vivace* was 'the busy life of the awakening village'; the *Allegretto* contained 'memories of the entrance into the church of a couple upon whom fate has laid its bonds . . . a visit to the churchyard, &c.'; the *Scherzo* depicts the wedding festivities of this pair; the *Finale* 'the overflowing joy of life'. Nohl thought the Symphony was a musical picture of a knightly festival. Oulibichev declared the *Scherzo* to be 'a masquerade which enters into the programme of the festival that forms the general poetic basis of the Symphony'; the *Finale* depicted the departure of the guests, 'a multitude intoxicated with joy and wine'. Marx believed it represented some warlike southern race, such as the Moors in Spain. The most familiar and—having regard to its rhythmic characteristics—the most reasonable of all these fanciful interpretations is that of Wagner, who defined the Symphony as 'The Apotheosis of the Dance'.

SYMPHONY NO. 9, IN D MINOR ('THE CHORAL'),
OP. 121. BEETHOVEN

1. *Allegro ma non troppo, un poco maestoso* (D minor).
2. *Scherzo—Molto vivace* (D minor); *Trio—Presto* (D major).
3. *Adagio molto e cantabile*.
4. *Finale—Presto* (D minor). (*With solo quartet and chorus*.)

Beethoven reached the zenith of his glory about 1814. The works of patriotic tendency inspired by the War of Independence ('Wellington's Victory', 'Germany's Renaissance', &c.) did more for his reputation, says Romain Rolland, than all the rest of his music. But this contemporary popularity and appreciation were not of long duration, and during the years that followed the composer experienced all manner of troubles and trials. First came

the numerous lawsuits in which he was involved with the heirs of his deceased patrons Prince Kinsky and Prince Lobkowitz, and the long-protracted case against Maelzel respecting the 'Battle of Vittoria'. These were succeeded by anxieties which he felt still more keenly, since they were brought upon him by his unworthy nephew Carl, whom he adopted as a son. These facts may in some measure account for the long interval of eleven years that elapsed between the appearance of the Eighth and Ninth Symphonies. About 1816 we find him planning the composition of two symphonies on a very grand scale for the Philharmonic Society of London, and constantly referring in his letters to his projected journey to England, which was, however, deferred from year to year.

The chief works of these years, written in his so-called 'third manner', were the last five pianoforte sonatas, the six quartets, the Mass in D, and the Choral Symphony. The idea of composing music to Schiller's 'Ode to Joy' occurred to Beethoven when he was only twenty-two. In the sketch-books of 1817-18 his thoughts begin to take form in some general indications which he was evidently too much occupied to carry any further, and it is not until 1822—after the completion of several of the works mentioned above—that sketches for the various movements begin to assume the forms in which we know them. The first performance took place on 7 May 1824 at the Kärnthnerthor Theatre in Vienna.

1. *Allegro ma non troppo, un poco maestoso*. The movement starts with the chord of A, the third being eliminated so that the ear hesitates between the major or minor tonality. The second violins and 'cellos keep up a soft tremolo accompaniment while the first violins, violas, and basses have a little descending figure. These detached notes presently coagulate and form part of the great austere first subject, in a way that reminds us of 'nebulae condensing to an orb'. Suddenly the full orchestra gives out the chord of D minor with emphasis, and the key

is established. The opening bars are then repeated, and the theme also is heard again, this time in B flat. The figure of four semiquavers should be noted as it plays an important role in the future development of the movement. With a return to D minor, the wind announces a new phrase *ben marcato*. Shortly afterwards the second subject is introduced by the wood-wind. The first half of the theme is divided into three phrases of two bars each, the first and third played by flutes and clarinets, and the middle phrase by the oboes; the continuation of the theme being given to wood-wind with an arpeggio accompaniment for strings. Rushing downward scales, starting in the violins and re-echoed by the wood-wind, lead to an episode in march-rhythm, delivered by the full orchestra. Presently we come to a unison in which this march-rhythm is heard persistently in the entire orchestra, forming the conclusion of the first part of the movement, which is not repeated. The introductory bars are then recalled, but soon make way for the return of the march-rhythm. The four semiquavers to which attention has already been drawn are now given as a motive to the oboes and clarinets alternately, after which the main theme is restated and fully developed with immense warmth and vitality. The effect of the rising *pizzicato* bass against the downward sweep of the noble theme is justly considered one of the finest things in music. A *pianissimo cantabile* passage in dialogue between the first violins with oboe, and the second violins with flute, comes like a momentary lull in the midst of the strenuous, impassioned mood. The second half of the second subject is now submitted to treatment in double counterpoint. But the semiquaver figure is not yet done with. At this point it returns full of vitality, until its final proclamation by the entire orchestra in unison brings the development section to a close. The reprise starts with a repetition of the opening bars, which now lose their mysterious, almost furtive, significance, and are thundered at us by the full orchestra without the former vagueness of tonality. The *ben marcato*

passage recurs, reiterated many times over a pedal-point, and this is succeeded in its turn by the latter portion of the second subject. In the superb peroration Beethoven begins by utilizing the foregoing materials. We recognize the first theme, the rushing downward scale which followed the *codetta* of the first part, and other now familiar phrases and figures. But we here come to something fresh, where the strings in unison have a *pianissimo* chromatic phrase which swells to a climax, while above it the wood-wind give out a melody of penetrating sadness. Then the melting mood is chased away by a sudden transition to virile energy and proud resolve, and the movement ends with a forcible and jubilant restatement of the chief theme.

2. Beethoven merely entitled this movement *Molto vivace*, although it is practically a *Scherzo*, and is almost invariably spoken of as such. In giving it the second place in the order of movements, the composer probably kept in view the effect of contrast, and held over his slow movement that it might serve as a foil to the *Finale*. A short introduction marks the rhythm. The octave-figure which plays so persistent a part in the movement is reiterated several times, and then the first subject is announced by the second violins. At the fifth bar the violas reply, and at intervals of four bars the other stringed instruments take the theme in turn, while the wind punctuates from time to time the fugal movement of the strings. The second subject is heard *crescendo* in the wind-instruments while the strings accompany with the rhythmic octave-figure of the introduction. The same figure persists in the accompaniment to another melody, assigned to the wood-wind, which gives place in its turn to a third subject that brings the first part of the *Scherzo* to a close. After this has been restated the initial rhythm recurs *sempre pianissimo*, and there follows constant modulation. The fugal section is taken up again (*Ritmo di tre battute*—Rhythm of three bars). At this point we shall observe how the principal theme is allotted to the bassoons with a very humorous effect. The

drum in A minor is presently heard giving out the octave-figure *forte*, to which the orchestra returns a soft answer, and this dialogue is repeated four times. The second half of the *Scherzo* is restated, and a connecting passage ending *stringendo* leads to the *Presto* section, or *Trio*, in common time. The subject, assigned to the wind instruments, is of almost naïve simplicity, and said to be a modified version of 'Non Nobis'. It gives place to another more aspiring melody which starts in the 'cellos and violas and ascends to the violins. The first subject re-enters on the horns, with its counter-theme in the strings; the subject being next transferred to the bassoons, and the accompanying theme to the oboe. The first portion of the *Trio* is played again, followed by a *Coda* distinguished for its effects of sonority and bold alternations of *forte* and *piano*. The *Scherzo* is repeated *Da Capo*, and then this extensive movement ends with reference to the *Trio*.

3. The slow movement consists practically of two sister movements used alternately. Each of these sections has its distinctive *tempo*, tonality, and emotional complexion; the one sets off the other, but there is no violent, disturbing contrast between them. The first section (in B flat, common time) is indicated *Adagio molto e cantabile*. After two introductory bars for wood-wind, the strings enter with the noble and tender melody which forms the principal subject. The horns, bassoons, and clarinets take up the last notes of each strain, and finally the wood-wind takes it over while the strings accompany in arpeggios. We then come to the change of time and key which announces the second section, *Andante moderato* (3/4, D major). The second violins and violas sing the new melody, accompanied by the bassoons and lower strings. The four-bar theme is restated, and at the ninth bar it is combined with a graceful counter-subject assigned to first violin. The *Andante* occupies the orchestra for eighteen bars, after which the *Adagio* returns, and the first violin plays an embellished version of its chief theme, while the second

violins and basses accompany *pizzicato*. After each strain of the theme the bassoons and clarinets have their echo-phrases as before. The *Andante* is now recalled, in the key of G, the air being allotted to flutes, oboes, and bassoons, with the counter-subject well in evidence. No sooner has this section ended *morendo*, *pianissimo*, than with a change of tonality to E flat the theme of the *Adagio* is presented by the clarinets and bassoons, the horn having a beautiful phrase in the bass, and the strings adding occasional emphasis by *pizzicato* notes. After this the fourth horn is heard in a new melody of strangely wistful significance. In the second variation of the theme (in 12/8), the horn still plays a wonderfully expressive part, while the strings respond *pizzicato* to this voice crying from the solitude. The *Coda* forms a worthy close to the beauty and grandeur of this movement, which dies away in comparative serenity.

4. *Finale*, with solo quartet and chorus (*Presto*, D minor). It is far better to be familiar with the three preceding movements of Beethoven's masterpiece than never to hear the work at all on account of the difficulties of procuring an adequate vocal quartet and chorus for the last movement. For years past it has been the custom at the Promenade Concerts to give the Ninth Symphony on the final Beethoven Evening 'omitting the choral section'. In the season of 1929 this deficiency was happily remedied because under the régime of the British Broadcasting Corporation the National Chorus was available for the full performance.

A brusque and strident fanfare ushers in the last movement. After a momentary silence the double-basses give out a passage 'Selon le caractère d'un récitatif, mais en tempo'. The fanfare is repeated even more harshly than before, and the basses again reply with their recitative. The opening bars of the first *Allegro*, of the *Scherzo*, and of the *Adagio* are recalled in turn, and each reminiscence is cut short by the recurrence of the declamatory passage for lower strings. It seems as though all these retrospective

ideas were passed in review and condemned by Beethoven as material for his Ode to Joy. Then the wood-wind indicate the coming theme *Allegro moderato* over a pedal for horns. A final return to the recitative for lower strings precedes the delivery of the subject in its perfected form (*Allegro assai*, D major), which enters quietly in the basses and 'cellos and is restated an octave higher, accompanied by a counter-motive for bassoon. The melody then passes to the first violins with the same counterpoints, and finally we hear it given out by the full orchestra. A vigorous development is followed by some repetition of a phrase marked *un poco ritenuto* and a recurrence of the fanfare. A solo bass now recites the three lines 'Oh, brothers, not such be our music! rather strains of joy harmoniously uplift we, of gladness fuller', which Beethoven supplied as an introduction to Schiller's 'Ode to Joy'.

The remaining numbers of the choral movement are all founded upon the foregoing theme or variants of it; a melody which took half a life-time to evolve before—in the words of Wagner—it was 'emancipated from all influences of fashion and vagaries of taste, and rose to be typical of a pure and enduring humanity'.

The first verse is set as a bass solo to the tune itself, with a contrapuntal accompaniment for oboes and clarinet. The verses which follow are variations of the theme in which the solo voices and chorus take part. The choir replies *forte* to the soloists, and the orchestra has a joyous accompaniment with trills. The section concludes with ten bars for chorus, and at the words 'And the angel joys in God' the rhythm takes on a more solemn character.

The seventh verse, with its allusions to victorious knight-hood, is for Tenor solo and Chorus (*Allegro assai vivace: alla Marcia*). First comes an orchestral introduction based upon a modification of the principal theme, now transformed into a march with scintillating orchestral effects in which piccolo, flutes, triangle, cymbals, and big drum take part. Then follows the tenor solo, 'Glad as shining

suns all glorious', supplemented later on by the male voices of the choir.

A fugal section, for orchestra only, separates this choral section from a return to the first verse, the invocation to Joy being now given to the chorus.

The next division (*Andante maestoso*), beginning with the line 'Myriads countless, chant one greeting', is graver in character, the second verse (*Adagio non troppo ma divoto*) being marked by a religious fervour.

The time then changes to *Allegro energico sempre ben marcato*, and we revert to the opening verse of the Ode and to a chorus built upon the original theme used in combination with the subject of the chorus 'Myriads countless'.

The fifth division of the Finale is the Quartet and Chorus (*Andante ma non tanto*, D major), and here the theme is treated by diminution and in imitation. The last chorus of all (*Prestissimo*, D major) is expressive of almost frenzied joy, interrupted by four bars *Maestoso*, a brief calm before the return of the *Prestissimo* and the overwhelming conclusion, in which chorus and orchestra vie with each other in a tumultuous climax.

SYMPHONY NO. 1, IN C MINOR (OP. 68). BRAHMS

1. *Poco sostenuto Allegro (C minor)*. 2. *Andante sostenuto (E major)*. 3. *Un poco Allegretto e grazioso (A flat major)*. 4. *Adagio (C minor)—Più Andante—Allegro moderato, ma con brio (C major)*.

Brahms did not approach Symphony until middle age. Albert Dietrich believes that the germs of this, his first essay in the highest form of orchestral music, existed in his mind as early as 1862. This would correspond with the date at which he wrote the delightful, but still experimental, Pianoforte Concerto in D minor. But the Symphony was left like strong wine to lie upon the lees for many years, and was only given to the world in 1876.

1. The Symphony opens with a short Introduction (*un*

poco sostenuto, espressivo a legato), which strikes a profoundly serious note, thus announcing the predominant mood of the entire work. The thematic material of the Introduction reappears in the leading subject of the *Allegro*, which is reached at the thirty-eighth bar. A passage starting in the wood-wind introduces the first theme, given out by the violins. Although simple in character, this subject is well adapted to varied and forceful development. A phrase of four notes, descending a seventh and a sixth respectively, will not escape attention. The second subject, in E flat, is allotted to the oboes, clarinets, bassoons, and horns. It bears a close affinity to the passage for wood-wind which introduces the first subject, and is soon accompanied in the lower strings by a phrase from the leading theme itself. There is no strong emotional contrast between the first and second subjects. Nowhere in this Symphony do we find the clear, opposing effects of sunshine and shade, tragedy and comedy, that are so characteristic of Beethoven. It is as though the composer had elected to shut out the joy 'that, like the light, will never stay'. Restless, questioning sorrow, joined to passionate and equally restless aspiration—these are the meanings we read most naturally into these themes, which are linked in such intimate musical and emotional relationship. Presently a lovely phrase is given out by the clarinet, and is imitated by other wind instruments. But this moment's grace is interrupted by an energetic figure (*marcato*) in the strings, and the first part of the movement ends in the prevailing mood of stress and agitation. This section is repeated in its entirety. The working-out is full of interesting and ingenious devices, which it would be impossible to enumerate. The long dialogue, in imitation, between the violins, basses, and contra-bassoon, which begins so tranquilly and grows to such an effective *fortissimo*, will not escape notice. The movement ends in a *Coda* which recalls the more serene sentiment, *poco sostenuto*, of the Introduction.

2. *Andante sostenuto*.—In this movement Dr. Deiters

(one of Brahms's earliest critics and biographers) sees 'the colouring of Beethoven's latest period used by a master-hand'. It opens with a melody which is contained in two sections—the first being heard in the strings, while the second starts in the oboe and is continued by the strings. When the second half of the theme has been stated, the strings give out a glowing and expressive passage. The material is skilfully developed, and presently the opening theme is heard again, divided this time between solo violin and flute. This duet, with its clever and delightful accompaniment, brings the *Andante* to a close.

3. *Un poco Allegretto e grazioso*.—The third movement starts with a simple melody that has the artless, wild-flower grace of a folk-song. This theme consists of two five-bar strains, of which the second is an inversion of the first. The first half of the tune is announced by the clarinet with a *pizzicato* accompaniment for the violoncellos. The second portion is played by the clarinets and flutes. Yet a third melody is allotted to the wood-wind in octaves over a semi-quaver accompaniment. The *Trio*, in 6/8 time, brings a complete change of character. It is developed at unusual length, and the composer deviates from the custom which enjoins the recapitulation of the first part in its entirety. Our sense of finality is satisfied by means of a *Coda* in which the opening themes are recalled to mind.

4. Ehlert, when he denied that Brahms shared Beethoven's sublimity of inspiration, and compared his Symphonies rather to finely orchestrated chamber-music, allowed that there were certain exceptional moments of 'leonine' majesty and epic grandeur. One of these is the Introduction to the *Finale* of this Symphony. The intensely dramatic atmosphere suggests the possibility of an 'un-revealed programme'. The Introduction opens with four descending notes in the bass, followed by a phrase for violins which subsequently forms part of the leading theme of the *Allegro moderato*. After this comes a strange enigmatic passage in which the upper and lower strings

reply to each other in *pizzicato* phrases with ever-increasing volume and velocity. These materials are somewhat freely dealt with, and although this part of the Symphony is not devoid of sonority, the brass is used with restraint. It seems as though Brahms was holding it in reserve for the striking effect which precedes the *Allegro* when—accompanied by muted strings and supported by the trombones—the horns give out a call, weird and heart-searching: ‘elusive notes . . . from undiscoverable lips that blow an immaterial horn’. This melody is repeated by the flute. The trombones, with the bassoons and contra-bassoons, announce a new phrase; the horn reiterates its troubled call, *passionato*, and the *Allegro* is ushered in with its grandly simple theme in C major. The second subject, which may be recognized by the alternation of its crotchet and quaver figures, is as joyous as the chiming of festal bells. Now at last the serious passion and strenuous agitation gives way to a gladder mood. Presently a third melody is heard *fortissimo* from the violins; after which the *Finale*, supported by all the power and splendour of the orchestra, depicts the conflict with its moment of doubt, its hope of victory, and passes by us like a grand triumphal procession.

SYMPHONY NO. 3, IN F (OP. 90). BRAHMS

1. *Allegro con brio* (F major, 6/4). 2. *Andante* (C major, 4/4). 3. *Poco Allegretto* (C minor, 3/8). 4. *Allegro* (F minor and major, 2/2).

Five years elapsed between the appearance of Brahms's Second and Third Symphonies, and the public awaited with impatient interest the first performance of the latter, which took place at a Vienna Philharmonic Concert, 2 December 1883, conducted by Dr. Hans Richter. The following year it was heard in London at a Richter Concert on 14 May. Without going so far as Brahms's partisans and christening this Symphony the ‘Eroica’, it may be said that the work combines some of the heroic and

dignified qualities of the First Symphony with the more graceful and delicate character of the Second, in D. As Hanslick said, 'its basic note is the self-conscious strength that rejoices in deeds'; but it is not conceived in a martial vein, nor does it contain any episode or movement of such tragic import as the funeral march in Beethoven's 'Eroica', or the *Finale* of Tchaikovsky's 'Pathetic' Symphony. Kretzschmar considers it most closely allied in spirit and technique to the composer's 'passionate and pathetic' C minor Symphony (No. 1).

1. The first movement (*Allegro con brio*) opens with three preliminary bars—chords for horns, trumpets, and wood-wind, the upper voice of which (F, A flat, F) forms a short motto-theme that constantly recurs as the movement proceeds. It begins its important functions at once by forming the bass of the first theme proper, announced with passionate feeling by the first violins. Combined with the above, the motto-phrase is used as a counter-subject in cross-relationship—the A flat of the three-note motive against the A natural of the leading theme—a proceeding which has given rise to some discussion, and for which the American critic Mr. William Apthorp offers this interesting elucidation: 'It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces—Light and Darkness—Good and Evil, or perhaps only Major and Minor; for on purely musical grounds the thing has little sense or meaning.' The second theme is introduced in the key of A major in 9/4 rhythm. It has a pastoral grace in complete contrast to the breadth and ardour of the first subject. It is played by the clarinet against a figure for bassoon, the lower strings having a tonic drone-bass. When this has been repeated, we return to the 6/4 measure. The motto-theme now comes back in the oboe. The free fantasia is not of great length; both first and second themes are developed, and it ends with a brief episode, in the form of a solo for horn,

derived from the opening of the movement. The recapitulation starts with a restatement of the motto-theme, fully harmonized, and is practically a repetition of the exposition. The second theme reappears in D major. At the commencement of the *Coda* the principal theme comes back, emphatic and triumphant, and then dies away softly with beautiful effect, reminding us of the close of Beethoven's Eighth Symphony.

2. The *Andante* is one of the most genial and popular of all Brahms's symphonic movements. It is scored for a small orchestra—strings, wood-wind, horns, and trombones. The simple song-like theme falls into three strains, sung by the clarinets, supported at first by the bassoons, which are presently joined by horns and flutes. The violas and 'cellos round off the ends of the phrase with a kind of echo effect. The theme is repeated, as a variation, with considerable embellishment. A short dialogue between the basses and first violins ushers in the second subject, allotted at first to clarinet and bassoon, and afterwards to oboe and horn, in octaves. The first theme returns presently in G, and the rest of the movement is given up to its elaboration. Some very beautiful harmonies will be observed in the passage for clarinets and bassoons towards the close of the movement. The brief *Coda* recalls the first subject, and the *Andante* dies away in a mood of serene and solemn resignation.

3. The third movement is a *Poco Allegretto* in C minor, which departs still further from the conventional *Scherzo* than does the corresponding movement of Brahms's First Symphony. It is scored for a small orchestra—strings, wood-wind, and two horns—and reveals a new emotional phrase expressive of agitation and melancholy. The principal theme, stated by the 'cellos, has a certain melodic affinity with the motto-phrase of the first movement. The subject is repeated by the violins, the accompaniment becoming increasingly elaborate. The *Trio* in A flat introduces a theme for wood-wind, very remarkable as

regards its harmonies, the 'cellos having a syncopated accompaniment. A passage for strings only brings back a repetition of the theme, heard from the horn, the oboe, and finally from the strings. The movement comes to a quiet end with a brief *Coda*.

4. In the *Finale* (*Allegro*, F minor), the buoyant energy of the first movement comes into conflict with graver emotions. The thematic material is somewhat complicated, since we find in place of the usual first and second subjects, clearly defined and contrasted, a whole group of themes, each possessing some individual importance. The first, given out softly by the strings and bassoons, is sombre and romantic in character. It is repeated by the wood-wind with an important modification. The next subject, solemn and sinister, is announced by the trombones and continued by the strings and wind. It has a rhythmic resemblance to the second theme of the *Andante*. Presently the trombone sounds a note of alarm and warning, ushering in a third wild and impetuous phrase for violins. This completes the exposition of the first group of themes. After a connecting passage *fortissimo*, the second subject, brighter and more jubilant than its predecessors, enters in the horns and 'cellos. The rhythm becomes complicated, the subject having crotchets against quaver triplets in the strings. When this has been repeated, we reach the conclusion of the second theme, an emphatic syncopated rhythm. Instead of the usual working-out section, Brahms goes directly to the recapitulation—or perhaps it would be more correct to say that he combines the two sections in one. First he deals with the second strain of the principal theme, given in augmentation with a kind of chorale-like effect. A passage for wood-wind over a pedal-point contains a reminiscence of the first subject. Presently the motto-theme from the opening bars of the first movement triumphs, and finally the Symphony closes with references to the first theme of the introductory *Allegro* over long-drawn harmonies in the wind.

SYMPHONY NO. 4, IN E MINOR (OP. 98). BRAHMS

1. *Allegro non troppo*. 2. *Andante moderato*. 3. *Allegro giocoso*. 4. *Allegro energico e passionato*.

The Fourth Symphony was first performed at Meiningen on 25 October 1885, under the direction of the composer. Afterwards Hans von Bülow, the conductor of the Meiningen Orchestra, took the Symphony on a tour in Germany and Holland, accompanied by Brahms himself. The work was first heard in London, while still in manuscript, at a Richter Concert in May 1886.

Goethe's counsel 'to grasp form more closely' took deeper root in Brahms with each year of his life, says Kretzschmar. 'He was ever seeking some more difficult problem to solve, and yet apparently his works became simpler. From the "Gesang der Parzen" (Op. 89) onward, each new composition marks an advance in clearness of idea and conciseness. But his greatest work in this respect is undoubtedly his Fourth Symphony.' The work has not made so strong an appeal as the First and Second Symphonies, partly because it is conceived in a profoundly reflective vein, and partly because Brahms has chosen to express himself here in certain archaic forms which other composers had never thought of extending and modernizing in spirit. Thus it has acquired the unjust reputation of being dry and inaccessible, whereas it is in reality a remarkable revelation of the musician's personality—perhaps the most subjective of all the Brahms Symphonies. In the words of the German critic quoted above, 'it is a great autumnal landscape, a composition built upon a theme which filled the soul of Brahms, as formerly it would have filled the soul of old Bach'.

1. The first movement (*Allegro non troppo*, E minor) starts at once with the principal theme, given out by the first and second violins, with an arpeggio accompaniment for violas and 'cellos. In this melody Kretzschmar finds a resemblance to an old German *lied* ('O, wüsst' ich doch

den Weg zurück'). Commencing in a somewhat melancholy and halting fashion, it gains in brightness and impetus. The theme is now repeated with some changes. A descending scale-passage for wood-wind will be noticed in the accompaniment. The tone-colour grows brighter, and soon the second subject appears in the key of G major. This actually consists of a whole group of well-defined themes, beginning with a *cantabile* for violins (*a*), followed by a contrasting phrase, loudly and energetically proclaimed by the horns and wood-wind (*b*), to which succeeds a tender and deeply felt melody for 'cello and horn against a moving bass (*c*). This is interrupted by a return of the vigorous contrasting subject mentioned above (*b*). An ascending and descending passage, which recalls in some degree the opening theme, is now heard in unison, divided between the strings *pizzicato* and wood-wind (*d*). A variant of *c* is presently introduced by flute, clarinet, and horn, the strings having a *pizzicato* accompaniment. Later on the energetic, *chevaleresque* theme (*b*) is heard *pianissimo* in the trumpets, growing more distinct when transferred to the wood-wind, and finally asserting itself and keeping the ascendancy until the close of the exposition. This section is not repeated, but runs into the working-out, in the course of which most of this prolific and contrasting material is developed. The first change to be observed is in the continuation of the principal theme (*a*), the original form being now followed by a version of a short melancholy phrase which often recurs in the first subject. The theme of energy and aspiration (*c*) makes a brief triumphant reappearance, but in the development-section the prevailing tone is of sadness. The recapitulation is comparatively terse.

2. *Andante moderato*.—This movement is distinguished by a simplicity and penetrating tenderness which make a universal appeal. It is in the style of a Romance. Brahms is here speaking directly from his emotions. A restrained melancholy enfolds the entire movement. Four intro-

ductory bars for horn, with an echo for wood-wind, lead to the principal theme, sung *pianissimo* by the clarinet and accompanied by the violins *pizzicato*. A different version of this, allotted to violin, is succeeded by yet another, in triplets, which brings us to the second subject, ushered in by the 'cellos. This is more serene in character than the principal theme. When the material of the first section has been elaborated, there is a return to the second theme. The development is merely a recapitulation of the thematic material with some interesting modifications. Towards the close of the movement there is a plaintive phrase for clarinet, and the *Andante* dies away with allusions to the opening bars.

3. In the place of a *Scherzo* Brahms gives us a third movement (*Allegro giocoso*) in Rondo-form. In spite of the gaiety and spirit displayed in the introductory theme, an undercurrent of agitation and foreboding underlies this assumption of light-heartedness. The principal subject is announced *fortissimo* by the full orchestra, its impetuous course receiving a momentary check in the fifth bar by the sudden drop of a tenth (E to C). A subsidiary theme given out by the strings continues the strenuous mood; but with the entry of the second subject, which is started in the strings and carried on by the wind, more grace and calm become noticeable. This ends the exposition. The subsequent modifications of the subjects are difficult to describe without the aid of musical quotations. The first two bars of the vigorous opening theme are transformed in the middle section of the movement into the beautiful phrase for horns (*poco meno Presto*); the lively and graceful second subject also returns in a new guise in the course of the last section, the distinguishing feature of which is a quaver triplet-figure. The *Coda* introduces the opening theme in fragmentary allusions and in augmentation.

4. The fourth movement (*Allegro energico e passionato*) takes the form of a Passacaglia, an old dance which bears a close affinity to the Chaconne. It consists, in fact, of a

series of variations upon a more or less unchanging *Cantus firmus*. Brahms, who had more than once proved himself a master in the handling of the variation-form, surpassed himself in the *Finale* of this Symphony. The eight-bar theme is repeated about thirty times, disguised and varied with extraordinary ingenuity. It is impossible to consider these variations individually; and although it is exceedingly difficult for the hearer to trace the theme in all its metamorphoses, yet the ever-changing procession of interesting details and the variety of orchestration suffice to keep our attention occupied from the statement of the theme to the *Più Allegro* with which the movement comes to an end.

SYMPHONY NO. 2, IN E FLAT (OP. 63). ELGAR

1. *Allegro vivace e nobilmente*. 2. *Larghetto*. 3. *Rondo: Presto*. 4. *Moderato*.

A whole essay might be devoted to the curiously strong contrasts which in the history of modern music invariably seem to divide a composer's first symphony from his second. We can recall as instances Tchaikovsky's 'Malo-Russian' Symphony (actually his first symphony in the true sense of the word) and the one which followed it in D major; or the still more striking difference which exists between Brahms's C minor and D major Symphonies. So, too, Elgar's second work is conceived in a widely dissimilar emotional vein to that which inspired its precursor. Like the First Symphony, it has no definite programme, although we are constantly aware of a wordless, psychological one which each listener will interpret for himself. But this emotional basis is very different from that of the Symphony in A flat. The sense of strenuous conflict, the moments of doubt and gloom, and the ultimate victory, which were there depicted with such Rembrandt-like contrasts of light and shade, have given place in the later work to a scheme of colour which is on the whole more radiant; a chiaroscuro less violent, but not less effective.

One slight indication of the mood which dominates a considerable portion of the work is afforded by a quotation appended to the score, taken from one of Shelley's later songs:

Rarely, rarely comest thou,
Spirit of Delight.

As a motto it has some ambiguity, for at first sight it might suggest that the Symphony was intended as a lament for the vanished joys of youth; whereas the work contains so much vitality and sheer gladness that it must be, on the whole, the outcome of those happier hours when the Spirit of Delight answers our invocation, and takes refuge with us, not 'for pity', but 'for pleasure'. The slow movement, in essence an elegy, is the one broad shadow that lies across the work, and the chief link between the Symphony and its dedication to the memory of his late Majesty King Edward VII.

From the structural point of view the work follows the outlines of the classical symphony. It has the customary four movements, the third of which, however, takes the form of a *Rondo*. The orchestration, characteristically rich and varied, owes nothing to eccentric procedures.

The Symphony was first produced at the London Musical Festival by the Queen's Hall Orchestra, conducted by the composer, 24 May 1911.

1. *Allegro vivace e nobilmente*, 12/8. The first movement has no introduction, but starts at once with the leading subject and its procession of subsidiaries. The descending figure shown in the third bar should be noted as it plays an important part in the development of the whole work. It crosses the picture nearly as often as a certain little crotchet motive that haunts the A flat Symphony, but not with the same sinister influence. At the ninth bar the first subsidiary theme makes its appearance in the violins and violas; while shortly afterwards enters a fresh melody—the germ of which has been already heard—bringing a feeling of warmth and gladness. Finally we reach a syncopated

motive. These themes succeed each other so quickly, and with so little intervening development, as to give the effect of a continuous thought. Now a very different type of subject makes a gracious and winning entry in the violins, the harps playing an important part in its exposition. But it is the next theme which constitutes the actual second subject of the movement, and follows the time-honoured tradition in being in the key of the dominant. In its falling figure it bears some affinity to the descending motive in bar 3. The expressive melody for violins is afterwards recalled, passed on to the violas, and subsequently taken up by all the higher strings; it claims attention for a time and then makes way for references to most of the foregoing subject-matter. A climax for full orchestra based upon the opening theme (*Impetuoso*) is soon reached, and before this dies entirely away we shall notice a somewhat changed version of the second subject (*Maestoso*).

The development section starts with the elaboration of some of the first group of themes. Then we hear the second subject *Pianissimo*, very lightly scored for harps and wood-wind. A slackening of the time (*poco meno mosso*) is followed by a remarkable *pianissimo* passage, heralded by two soft beats from the drum. Here, the violins, muted and divided, are supported by the horns (also muted) and the lower strings. The initial group of themes is touched upon, often in a fragmentary way, and the second subject frequently comes to the front. All is tranquillized and softened. A new motive now appears in the 'cellos which claims particular attention, for not only does it soon return with a strange accompaniment for trombones, but it plays an important part in the *Rondo*.

Arriving at the recapitulation, the dreams and shadows are cleared away with the re-entry of the opening theme in its original key. The second comes next in the 'cellos, and has now dropped a tone, to F minor; another number of the group is heard at first almost *sotto voce* from the clarinets. The falling figure from bar 3 reasserts its in-

fluence at the close of the movement. First it is thundered out in its original form by the entire orchestra, and then repeated in augmentation, with a startling *crescendo*. Three bars (*accelerando al fine*) consisting of showy figures for the strings, ascending chromatic scales for wood-wind and horn, and an upward-sweeping passage for harp, bring the movement to a brilliant termination.

2. *The Larghetto* (C minor, 4/4) has the character of a funeral-march, and opens with an introduction of seven bars in which the first violins and 'cellos present a quaver figure, second violins and violas accompanying it with an inversion. The chief subject, a solemn, elegiac theme, is then ushered in by the flutes, clarinets, trumpets, and trombones, joined later by the first violins. This is accompanied by chords falling with monotonous regularity on the second and fourth beat of the bar. In the continuation, the *cor anglais*, clarinet, and first violins play the leading parts. The first phrase of the theme is repeated in the key of F minor, by horns and trombones, after which occurs a touching strain of melody for *cor anglais* and oboe. The first violins then announce a new melody (*dolcissimo*). Later on, the wood-wind take part in it. A figure closely allied to that which appeared in the third bar of the first movement which forms a connecting-link through all the movements of the Symphony is used for interesting developments by the violins, conducting to a *crescendo* passage in which the strings work up to considerable passion. A change to F major brings us a new theme *nobilmente e semplice* for 'cellos, violins, and horns in unison. The foregoing material is now enlarged upon with many modifications and changes of orchestration.

3. *Rondo* (*Presto*, C major, 3/8). There is a good deal of true *Scherzo* feeling in the sprightly, wayward theme that starts the third movement of the Symphony, the phrases of which are tossed about from one group of instruments to another. Some slight development of this, with a

repeat, is followed by a dominant pedal-point, which continues while the same subject is being discussed. A fresh theme (*Sonoramente*) is soon delivered *fortissimo* by the strings and *cor anglais* in unison. After this has been worked for a while, a return is made to the lively opening subject which is now accompanied by a new figure in the bassoon. The key now changes to D major, and a new theme enters in the strings. A variant of the 'cello theme with trombone accompaniment noted in the *Allegro* is heard. At first the influence of this motive is only suggested, but gradually it overwhelms everything else, and soon we hear it standing out in the trombones. The recurrence of this thought from the opening *Allegro* should be specially noted, as it gives coherence to the *Rondo*, and explains the inclusion of this altogether remarkable episode.

4. *Moderato*, 3/4. The first principal theme of the *Finale* is announced without preamble by 'cellos, clarinets, and horns. This is heard more than once, with some developments and modifications, before it is superseded by a subsidiary theme introduced *fortissimo* by the violins. Further elaboration follows, and then the stately second subject enters *Nobilmente* and occupies attention for some time. When this subject reappears it is dealt with by the full orchestra and worked up to a forcible climax. After the stress has gradually subsided, we arrive at a section indicated *più tranquillo*. The significant phrase from bar 3, of the first movement, again comes back *dolcissimo* and in augmentation. We hear this dominant thought reiterated first by one orchestral group and then by another. Gradually the music grows quieter in feeling, until we reach the serene and happy ending, which comes, with a swelling *fortissimo* chord followed by a sudden *diminuendo*.

SYMPHONY NO. 7, IN C MAJOR ('LE MIDI').
HAYDN (1732-1809)

1. *Adagio—Allegro*. 2. *Recitativo: Adagio*. 3. *Adagio—Menuetto*. 4. *Finale: Allegro*.

This Symphony bears the date 1761, and is scored for two oboes, one bassoon, two horns, one first violin *concertante*, first violins *ripieni*, one second violin *concertante*, second violins *ripieni*, one violoncello *concertante*, violoncellos *ripieni*, and basso. In the second *Adagio* two flutes are used, and in the *Finale* one flute.

The first movement opens with a short introductory *Adagio* of martial character which, ending at the tenth bar with a half-close, leads to the announcement of the first theme of the *Allegro*. This is a bold unison and octave passage given out by strings and bassoon, the oboes and horns being reserved to accompany its second statement, in harmony, with running passages for the first violins. The second subject in the key of the dominant is soon reached. This is assigned to the *concertante* violoncello, and will be recognized by its syncopation. The exposition ends with a bold unison and octave passage. The short working-out section has some solo passages for the violin and violoncello *concertante*. Another unison and octave passage ushers in the recapitulation, the first theme being given in harmony, but with the parts inverted. Before the introduction of the second subject in the same key, a grateful relief is found in a modulation to C minor and A flat.

The *Recitativo*, and the *Adagio* which succeeds it, belong to each other like a recitative and air in vocal music, the *Recitativo* proper being allotted to the first violin *concertante*, the orchestra supplying symphonies and accompaniments, and the oboes having long-sustained notes. The succeeding *Adagio* is in the key of G, and is virtually an air or duet for first violin *concertante* and *concertante* violoncello with obbligato flute accompaniment. After a

short introductory phrase, the solo violin delivers the first subject, and is joined by the solo 'cello in the second phrase. The latter then starts a short theme which is immediately answered by the solo violin, and the two instruments continue in dialogue until the second subject is reached. This also is an imitative passage given out by the first flute and hinted at by the second flute and the solo instruments. The cadence which ends the exposition is quite Mozartian. In the course of the recapitulation occurs a long *cadenza* for the two solo instruments.

In the *Minuet* the scoring is as in the first movement, and brings the horns to the front with some very high passages. The subject of the *Trio* is heard on the violoncello *concertante*.

The short *Finale* is a movement of great gaiety, highly characteristic of Haydn. It opens with a phrase of four bars for the *concertante* violins, the other strings and wind breaking in at the fourth bar with a rollicking unison which alternates with the third bar of the introductory phrase. The unison passage is then given to the flute and developed. The same instrument also delivers the second subject, which grows out of the last bars of the preceding unison. The working-out section and recapitulation both begin with the opening phrase, again entrusted to the violins *concertante*. The entire Symphony is an example of excellent effects brought about by very simple means.

SYMPHONY NO. 8, IN G ('LE SOIR ET LA TEMPÊTE'). HAYDN

1. *Allegro molto*. 2. *Andante*. 3. *Menuetto*. 4. *La Tempesta: Presto*.

It seems somewhat strange that Haydn, 'the father of symphony', should be the last of the great Viennese School whose works have appeared in a reliable and carefully revised edition. This was an even more important service to be rendered in Haydn's case than in that of Mozart

or Beethoven, because a considerable number of works have been attributed to him which can furnish no satisfactory proofs of their authenticity. The first volume of the new edition, issued by Messrs. Breitkopf & Härtel, with a preface by the well-known authority Mandycewski, contains the twelve earliest *authentic* Symphonies, dating from 1759 to 1763.

The Symphony should be played, as originally intended, without a break between the movements.

This Symphony, like Nos. 6 and 7 of the same edition, employs in all but the first movement *concertante*, or solo instruments, after the manner of a concerto. The solo instruments in this instance are first and second violins and violoncello; the orchestra consisting of strings, one flute, two oboes, one bassoon, and two horns.

1. The first movement (*Allegro molto*) is in 3/8 time, and opens *piano*, the violins delivering the first theme in thirds. The same theme, transferred to the oboe in the key of the dominant, also does duty as second subject. The recapitulation commences in the unusual key of the subdominant, and when the theme is repeated as second subject, the oboes are doubled by the horns in octaves. A few bars later occurs a unison passage for all the instruments except flute and horns, leading to a fine interrupted cadence on E flat.

2. The slow movement (*Andante*), in C major, is scored for strings, the solo instruments being first and second violins, violoncello, and bassoon. The first theme is announced by the first and second violins and restated by the violoncello and bassoons, these instruments conversing with each other in couples more or less throughout the movement. The second theme is given out by solo violoncello. This movement, being in first-movement form, contains a middle working-out section in which occurs another bold unison passage that brings us to a recapitulation wherein the themes are handled by the same instruments as in the exposition. This charming little idyll,

together with the quiet opening phrases of the first *Allegro*, may have suggested the title 'Le Soir'.

3. The *Minuet* is simple and graceful. The solo violoncello plays a prominent part in the *Trio*.

4. The last movement is called 'La Tempête'. It starts softly with solo violin, the other instruments dropping in one after another with detached notes, suggesting drops of rain premonitory of the approaching tempest. This breaks out in a strenuous unison of the entire orchestra with the second subject, and is vigorously—even dramatically—worked out in the second section. As early as his Eighth we find Haydn already striving to make his symphonies more dramatic and descriptive.

SYMPHONY NO. 39, IN E FLAT (K. 543). MOZART

1. *Adagio—Allegro*. 2. *Andante*. 3. *Minuet and Trio*. 4. *Finale*.

In 1787 Mozart was appointed 'Imperial chamber musician' to the Court of Vienna, in succession to Gluck, who had been 'Kammercompositeur' to Maria Theresa, at a salary of two thousand florins, until his death in November of that year. Mozart's salary only amounted to eight hundred florins; yet his simple loyalty tied him to the service of the Emperor Joseph II in spite of tempting offers from the King of Prussia. During the summer of 1788 he produced his last three symphonies at the following short intervals: the E flat major, completed 26 June; the G minor, 25 July; and the C major ('Jupiter') on 10 August. These three symphonies, although widely different in character, all display the leading quality of Mozart's genius: the power of making the orchestra sing, which Wagner so well defined when he said that Mozart gave to his melody, 'by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart'. These words—true of all three symphonies—

are particularly applicable to the one we are about to hear. Hoffmann spoke of this work as a 'swan song'—a title which is not appropriate in its usual acceptation, for this was not Mozart's last symphony; yet it has a certain under-current of sweet melancholy which justifies the epithet.

1. The Symphony opens with an Introduction which is of unusual dimensions for the period at which the work was written. The *Adagio* starts with a dignified phrase for full orchestra, broken at intervals by descending scale passages for strings, the flutes being occupied with a little questioning quaver-figure. The last phrases of the Introduction remind Kretzschmar of the sense of foreboding expressed in 'Don Giovanni' at the moment of the apparition of the 'marble guest'. The *Allegro* strives to sweep away these impressions. The chief theme is announced by the first violins and echoed by the horns and bassoons. Then comes the proud, energetic phrase ending in a trill, given out by flutes, clarinets, and violins, which stamps the music with a virile character. The second subject is divided between violins and wood-wind (with an accompanying phrase for 'cellos). It has an essentially Mozartian charm, and again brings back reminiscences of 'Don Giovanni'—this time of Zerlina. The development begins with a phrase which we shall recognize as having already preceded the entry of the second subject, and this is succeeded by the closing bars of the second theme itself. These two phrases form the chief material of the development section. The recapitulation can be easily followed, and the movement ends with a *Coda* which contains no new material.

2. The second movement (*Andante con moto*) sets out with a lovely theme in the violins. After this has been repeated, we come to a minor melody of a contrasting nature. The second subject is started by the bassoons and taken up by the clarinet. On its restatement the first theme is treated contrapuntally.

3. The opening theme of the *Minuet* is straightforward

and vigorous. The *Trio* contains a beautiful idyllic melody for clarinet, succeeded by another, equally charming, for violins.

4. The *Finale* (*Allegro*) commences with a buoyant, playful, Haydn-like theme in the first violins, the second violins having a counter-melody. The movement is chiefly devoted to the discussion of this one theme and its various members with wonderful ingenuity, fancy, and humour. It is a joyous picture of life, the flow of high spirits being rarely interrupted in the course of the development. Only at the close, the exuberant gaiety seems somewhat overshadowed by the sombre tones of the wind instruments.

SYMPHONY NO. 41, IN C ('JUPITER'). MOZART

1. *Allegro vivace*. 2. *Andante cantabile*. 3. *Menuetto and Trio*. 4. *Allegro molto*.

A haze of mystery hangs over the origin of the name 'Jupiter' as applied to this, the last of Mozart's Symphonies. Sir George Grove believed it to have been used for the first time in the programme of the London Philharmonic Society's Concert on 7 March 1845, and it has been conjectured that this designation was first given to the work by J. B. Cramer. But however the title came into being, it is—within certain limits—appropriate to the Olympian grandeur of the Symphony. 'Mozart', wrote Tchaikovsky, 'is the culminating point of all beauty in music. . . . He alone can make me tremble with delight at the consciousness of the approach of what we call *the Ideal*.' Of all Mozart's works, none, assuredly, display so much of this quality of idealistic and supernal beauty as the one now about to be heard. Oulibishev, the most enthusiastic, and in some respects the most discerning, of Mozart's admirers, never refers to the Symphony as the 'Jupiter'. He felt, indeed, the lofty and inspired character of its jubilation; but none of that cold splendour and iron-eyed indifference to mortal

suffering that we associate with Jupiter, 'Father of clouds, eternal King of death'. To Oulibishev the work conveyed the impression of a superb musical ode, commanded in celebration of some prodigious event in the annals of the world; some victory achieved by human thought in the interests of mankind—a moral conquest, eternally memorable, and eternally crowned with joy.

Yet with all its grave, jubilant dignity, and antique detachment from ordinary human joys and sorrows, the Symphony was not—as might be supposed—the slow growth of meditations amid the 'upland lawns and serene air' of Parnassus. On the contrary, it was written in hot haste in the space of fifteen days, and followed so closely upon the G minor Symphony that we can only marvel by what sudden emotional recoil it escaped the least reflection of the subjective passion and agitation which are the dominant notes of that work. In 1787 Mozart was elected 'Imperial Chamber Musician' to the Court of Vienna in succession to Gluck, who had been 'Kammercompositeur' to Maria Theresa until his death in November of the same year. The period between Mozart's appointment and his own death three years later was extraordinarily prolific, and during the summer of 1788 he produced his three last and finest Symphonies at the following brief intervals: the E flat major, completed 26 June; the G minor, 25 July; the C major ('Jupiter'), 10 August. The 'Jupiter' is generally regarded as the crown of his symphonic works.

1. *Allegro vivace*.—The movement opens directly with the announcement of the chief theme, divisible into two contrasting periods. The first is a kind of stately call, or fanfare, given out by the full orchestra; the second phrase comes from the strings like an intimate, questioning voice. At the ninth bar the full strength of the orchestra bursts forth in a triumphant continuation, the wind instruments having loud, reiterated chords, while a descending demi-semiquaver figure in the strings is a feature of the accompaniment. When the first theme is again heard it is

accompanied by flutes, oboes, and horns. 'Nothing could be more magnificent or dignified than the amplifications and elaborations of the two fragments of the principal theme,' says Oulibishev. 'The first falls and resounds like the drop of a forest cascade, repeated in various keys by the mountain echoes; the second, pursuing under different forms the goal to which it aspires, sometimes sinks into the bass; and sometimes, gathered up in a vigorous unison, mounts and forces its way through the pedals held in the extreme parts of the orchestra, supported by long-drawn notes on the trumpets.' The whole of this first section, with its character of festal pomp, seems to some writers to be actually intended as an Introduction, although the *tempo* remains the same for the rest of the movement.

After this development comes the fascinating second subject in G, sung by the first violins over a light accompaniment, and rounded off by a complete phrase to which the basses add the second half of the first theme with a charming contrapuntal effect. The second subject is followed by an episode based on a melody which has all the careless gaiety of a folk-tune, but is said to be a slightly modified version of a *buffo aria* composed expressly for Albertarelli, and interpolated into Anfossi's opera 'Le Gelosie fortunate'.

The development starts with this lively episodic melody, now heard in E flat, its concluding phrase being used in imitation. The first theme reappears in F, the accompaniment, originally played by the flutes and oboes, being now transferred to the bassoons. The imitative phrase borrowed from the lively episode brings us back to the tonic and to the vigorous restatement of the first subject. The recapitulation, with its unusual modulations and changes in the orchestration, must have appeared somewhat revolutionary for the close of the eighteenth century. The lovely second subject returns in C major with enhanced charm. The episodic quaver melody is also brought back in the tonic, and the movement ends with an allusion to the jubilant

continuation of the principal theme, with the descending demisemiquaver figure in the first violins.

2. *Andante cantabile*, 3/4, F major. The *Andante* proves the disadvantages of labelling a symphony with a title which must be greatly strained to cover the emotional phases of each of its four movements. Here we have no lack of human tenderness, and even passion, and, for all its dignity and 'large grave air', the slow movement transports us from Olympian heights and sets us on the plains among our fellow-men. The chief subject, a serene and singing melody of ten bars, is given out by muted violins and punctuated at intervals by a *forte* chord from the full orchestra. After the exposition of this theme the lower strings repeat its opening bars, while the violins reply with an elaborate figure in demisemiquavers. The oboes and bassoons now sing a new melody against a syncopated accompaniment in the strings. A graceful figure for the oboe ushers in the second subject in the wood-wind and first violins. The exposition section ends with a charming passage divided between violins and flute. Mozart has never displayed a greater wealth of beautiful and euphonious melodic details than in this movement. These long passages in crotchet triplets and sextolets, these accessory phrases which multiply themselves in repetitions and imitations, lend a kind of twilight loveliness to this *Andante*. There are moments of agitation expressed in those passages of syncopation and broken triplets, but they are fleeting, as is also the influence of the minor key. The movement ends in a mood of quiet felicity.

3. *Menuetto and Trio*.—This has none of the irresponsible gaiety of a Haydn minuet. It is appropriately restrained in feeling, and does not follow upon the *Andante* as a violent emotional contrast. The principal theme is allotted to the first violins. At the ninth bar the full orchestra takes part in its development, adding more liveliness and energy to its discreet humour. The first section closes with a passage for wind instruments of by no means

unclouded gaiety. It is like a sad thing said with a whimsical smile. The *Trio* is a graceful and simple badinage, in which the question posed by the flute, horn, and bassoons is aptly answered by the first violins and oboes. The persistent E of the basses ringing out in octaves from the trumpets is very effective in the second half of the *Trio*. The passage in dotted minims at the commencement of this second section appears to anticipate the opening subject of the *Finale*.

4. *Allegro molto*.—The principal theme consists of a phrase of four semibreves, an ecclesiastical *canto fermo* which lends itself admirably to fugal treatment. It has been used by Mozart in other works besides the C major Symphony. The subject is announced by the first violins, and a bright connecting passage links it with its repetition by all the violins in octaves. A second theme ensues almost immediately, and sixteen bars later the first theme returns and becomes the subject of a fugue in the strings, the wind being idle for seventeen bars. The fugue starts in the second violins, the other groups of strings answering in regular order from first violins to basses, after which a fresh theme (an ascending phrase with a characteristic trill) occurs in the first violins. Here the basses reply, while the wind hold long-drawn harmonies. A fourth theme—the second subject proper of the movement—here makes its appearance. This subject consists of three minims followed by a descending quaver figure. No sooner has this been stated than one of the earlier themes is heard in the flutes and the rising phrase in the bassoons. The second subject proper is now elaborated, the minims being used in the wind against the descending quavers in the strings. An inversion of the second motive adds a fifth to the themes already enumerated. This brings us to the double-bar.

During the whole of this development we are divided between wonder at the easy mastery of every technical difficulty, and admiration for the clarity and grace with which this intricate construction is brought to completion.

The poetry and science of music are linked in an ideal union. Truly there is something of Pythian ecstasy in this inspiration which gave Mozart such a complete and apparently unconscious command of the most elaborate craftsmanship. It is 'the exaltation of the tripod', says Oulibshev, 'which seems almost like delirium, because it marks a condition of mental lucidity unusual to man's normal state'. But the wonder of the preceding workmanship is surpassed by the *Coda*, which, starting with an inversion of the opening theme, brings us thirteen bars later to a fugue in which all the foregoing subjects are employed with consummate skill.

SYMPHONY NO. 7, IN C. SCHUBERT

1. *Andante—Allegro non troppo.* 2. *Andante con moto.*
3. *Scherzo.* 4. *Finale.*

This Symphony is dated 1828. It is said that Schubert offered it to the Musikverein of Vienna, but that, after a rehearsal, he withdrew it and suggested the performance of an earlier symphony in its place. It was neglected for many years until Schumann unearthed it among the manuscripts in the possession of the composer's brother Ferdinand during a visit to Vienna in 1838. Schumann had the Symphony copied and sent to Mendelssohn, who included it the following year in a Gewandhaus programme. After this Leipzig performance, Schumann wrote an article upon the work, from which some brief extracts may be of interest: 'Here we have not only mastery over the technique of composition, but life in its varied aspects, colour in delicate gradations, accuracy, and aptness of utterance; while the entire composition is steeped in that romantic spirit familiar to us in other works by Schubert. This heavenly, long-drawn-out Symphony is like some colossal novel by Jean Paul in four volumes. . . . How refreshing it is to be beguiled by this overflowing abundance! With others we dread the end, lest it should bring disappointment.'

1. The Symphony begins with a romantic Introduction in which—we again quote Schumann—‘all is veiled in profoundest mystery’. The first theme is given out by the horns only, and repeated by the wood-wind with a *pizzicato* accompaniment. This is followed by another expressive melody, derived from the foregoing, assigned to the ‘cellos. After this there is a return to the first theme, now stated with great force by strings and trombones, which gives place in turn to yet another derivative starting in the oboes. The final announcement of the theme is accompanied by a staccato triplet-figure for strings. ‘The transition from the Introduction to the *Allegro* is something quite new,’ says Schumann. ‘There appears to be no change of *tempo*; we find ourselves transported—we know not how.’ Before the close of the introductory section horns and basses foreshadow the actual theme of the *Allegro* in dialogue, and after a climax the subject itself is ushered in: the first two bars by the lower strings, the completion—two bars of crotchet triplets—by the bassoon and horn. The first theme is repeated and treated in imitation. The second subject, which might pass for a Croatian folk-tune, enters rather brusquely in E minor, stated by oboes and bassoons, the strings having a quaver figure of accompaniment which plays an important part in the future development of the movement. A reminiscence of the opening theme is presently heard in the brass. This material is amply discussed before the section closes with a short *Coda* in which there is an allusion to the commencement of the chief theme of the *Allegro*. In the course of the development we shall notice the impressive effect produced by the trombones where they give out a bar from the introductory theme, while the wood-wind reiterates the first half of the chief subject of the *Allegro*, and the first and second violins are busy with its two bars of crotchet triplets. The recapitulation deals with the first and second subject in turn at great length, but without essential modification of the thematic material. The final *Coda* (*più moto*) is a great

feature of this movement. Based upon the foregoing matter it runs to 116 bars, and ends with a restatement of the opening theme, announced by the trombones with immense dignity and force.

2. The *Andante* begins with a few preliminary bars in which the lower strings establish the rhythm of the first theme, an exquisite limpid melody sung by the oboe above a light accompaniment for strings. The theme is repeated by oboe and clarinet, and these instruments, continuing their duet, take up a fresh strain in the minor. A loud, crisp chord, like the touch of a magic wand, introduces a contrasting passage divided between strings and wind, after which the first subject is restated, this time by clarinets and bassoons. The second subject, which matches the first in loveliness, is presented by the second violins. Towards the close of the first part of this movement the horn answers the strings with an effect so ethereally beautiful that, as Schumann said, 'it seems to have descended from another world, and every other instrument pauses to listen to the movements of this celestial visitant'. On its re-entry the first subject is accompanied by a new figure heard in the trumpets, horns, and violins. The second subject also returns in the clarinets and flutes.

3. The *Scherzo* starts immediately with its first theme, delivered by strings in unison. A second theme, more sustained in character, is soon given out by the first violins and treated in canon, part of the first subject doing duty as accompaniment. The development begins with the first theme in the strings, the wood-wind meanwhile having loud emphatic chords. This is followed by a new melody for clarinets and oboes, which soon gives place to a theme announced by flutes and taken up by oboes and violins. An introduction of eight bars, during which the horns, and afterwards the wood-wind and trombones, continue to reiterate the same note, leads to the vigorous theme of the *Trio*, which is heard in the wood-wind, with a crisp, incisive accompaniment for brass and strings. The

horns and other wind instruments with their persistent ejaculations take us back to the *Scherzo*, which is repeated *Da Capo*.

4. The *Finale* (*Allegro vivace*) gives a sense of swift movement and impulsive energy that sets us seeking for comparisons in nature in her wildest, freest, and most joyous aspects. The oncoming of a great spring tide in sunshine, or the flying squadrons of purple clouds before a beneficent west wind, seems to be depicted in the un-resting rush and flow of this music. The first subject and the characteristic triplet-figure are anticipated in the opening bars, after which the theme is given out by the full orchestra. A second subject follows very soon, announced in thirds by oboes and bassoons, the violins having the same melody in triplets. After some development of this, the triplet-figure of the introductory theme reassumes prominence. Eventually it serves as accompaniment to a phrase of four minims in the wood-wind which foreshadows the rhythm of the second subject proper. This is ushered in by the horns, with a similar minim figure, and continued by the wood-wind, again in thirds. This material serves for the rest of the long—but never wearisome—movement. The triplets and the minim figure recur again and again with the persistency and changeful effects of wave-voices—for ever saying the same message in countless different ways. A magnificent tidal climax—or, rather, a series of them—bring the work to an awe-inspiring and triumphant conclusion. There is nothing depressing in its grandeur. It leaves us invigorated as though we had stood on some headland and watched the procession of colossal waves; while all the time the sun shone on the great green rollers and filled us with ecstatic strength and joy.

SYMPHONY NO. 4, IN F MINOR (OP. 36). TCHAIKOVSKY

1. *Andante sostenuto—Moderato con anima.* 2. *Andante in modo di Canzona.* 3. *Scherzo: Pizzicato ostinato.* 4. *Finale: Allegro con fuoco.*

In the autumn of 1877 Tchaikovsky's health broke down, and after a terrible nervous crisis, followed by a period of unconsciousness, the doctors ordered him abroad for a long rest. Thanks to the kindness of Nadejda von Meck, a rich widow who greatly admired his music, Tchaikovsky was able to remain six months out of Russia, during which time he planned, and partially finished, his Fourth Symphony, dedicating it 'To my best Friend'—the sympathetic and generous woman to whom he owed for many years the comfort and peace of mind so essential to his work. The story of this romantic friendship between two people who never met, but who wrote to each other constantly, and in the most intimate tone, is now well known. Early in May 1877 he wrote to her of the Symphony that was already occupying his thoughts: 'I should like to dedicate it to you, because I believe you would find in it an echo of your most intimate thoughts and emotions.' In the following spring, after having heard the Symphony, Nadejda von Meck, in writing to Tchaikovsky, inquired whether he had kept any special programme in view while composing it, to which he replied, '*Our* symphony has a programme,' and proceeded to explain it.

'The Introduction is the germ, the leading idea of the whole work.' Quoting the opening theme, given out by horns and bassoons, 'this is Fate,' he continues, 'that inevitable force which checks our aspirations towards happiness ere they reach the goal; which watches jealously lest our peace and bliss should be complete and cloudless—a force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is inescapable and invincible. There is no other course but to submit and inwardly lament.' He quotes

next the theme for strings, *Moderato con anima*, F minor. 'The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams?' At this point occurs a quotation of the solo for clarinet with string accompaniment. 'O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on.' Here the first theme of the *Allegro* is heard as from afar. 'Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten. Here is happiness! It is but a dream; Fate awakes us roughly.' The theme of the Introduction returns. 'So all life is but a continual alternation between grim truth and fleeting dreams of bliss. There is no haven. The waves drive us hither and thither until the sea engulfs us.

'The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already *past and gone*! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet, to lose ourselves therein!

'In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tippy peasant and a street song. From afar come the

sounds of a military band. These are the kind of confused images which pass through our brain as we fall asleep. They have no connexion with actuality, but are simply wild, strange, and bizarre.

'The fourth movement. If you can find no reasons for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is depicted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are! All their feelings are so inconsequent, so simple. And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

'I can tell you no more, dear friend, about the Symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music: we cannot analyse it. "Where words leave off, music begins", as Heine has said.'

A few weeks later, replying to some severe criticisms made by his friend and pupil Serge Taneiev, Tchaikovsky says: 'With all you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of a purposeless design of rhythms and modulations. . . . In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have

failed to grasp it, it simply proves that I am no Beethoven—on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs in the middle of the first movement, in which there are some forced passages, some things which are laboured and artificial.’

1. The Introduction opens with the Fate theme, answered by the wood-wind and trumpets. The principal section of the movement *Moderato con anima* is in valse-rhythm, which was no doubt one of the stumbling-blocks to Taneiev when he declared that he could never hear the Symphony without seeing ‘our *prima ballerina* in my mind’s eye’. The first theme is stated by the violins and ‘cellos. It is developed at considerable length by the wood-wind, accompanied by the strings. A new theme—a counter-theme to the second subject—is introduced with a change of *tempo* (*Moderato assai, quasi Andante*), and a clarinet solo, answered in imitation in the wood-wind. The second subject proper is announced by the flutes and oboes (‘A bright and serene presence leads me on’). A conflict seems to develop between the first and second subjects—the themes of despairing submission and radiant illusion—suddenly interrupted by the Fate motive, hurled at us from the trumpets and accompanied by a roll for drums. The development is a recapitulation of the first section of the movement. The brief and stressful *Coda* is built upon the Fate theme.

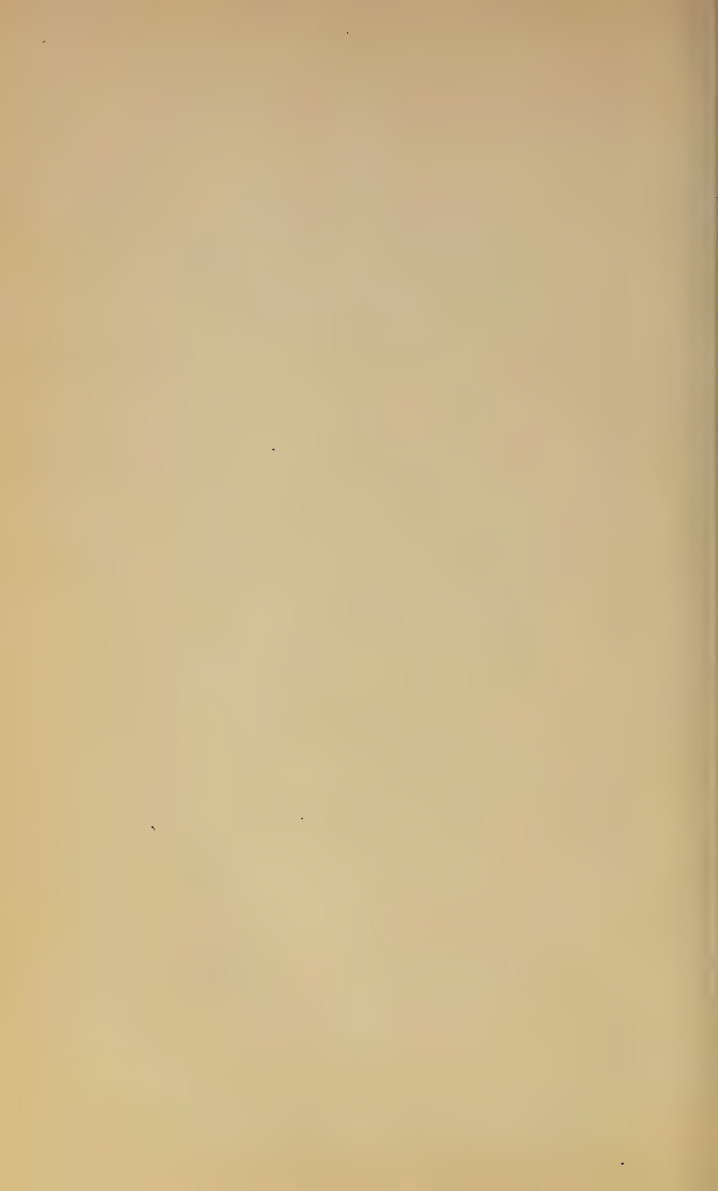
2. The second movement has a song-like subject for oboe with a rhythmic accompaniment, *pizzicato*, for strings. This is the theme of sad-sweet memories at eventide. The middle section, *più mosso*—of the nature of a *Trio*—introduces a melody of a totally contrasting character developed with considerable energy.

3. A special feature of the *Scherzo* is the fact that the strings play *pizzicato* throughout the whole of the first

section. This is based on two contrasting themes. A third subject—that of the *Trio*—is played by the oboe and bassoons.

4. The *Finale* opens with a powerful scale-passage in unison, followed by the principal theme, the homely Russian folk-tune 'In the fields there stood a birch-tree'. This subject clearly has reference to the rustic festivity of which the composer speaks in his programme. Later on a vigorous March theme makes an appearance, given out by the full orchestra. Towards the close of the movement the Fate motive is heard once more *fff* by all the wind.

OVERTURES



OVERTURES

OVERTURE, 'PROMETHEUS'. BEETHOVEN.

IF we except the unimportant 'Ritter Ballet', Beethoven's earliest work which has any connexion with the stage is the music for the ballet 'Die Geschöpfe des Prometheus' ('The Creation of Prometheus'), first performed at the Burg Theater, in Vienna, on 28 March 1801. The entire work consists of an Overture, an Introduction, and sixteen incidental numbers. The Overture has alone survived. The Introduction is interesting because it foreshadows the Storm in the Pastoral Symphony; and the *Finale* contains an air subsequently used in the Pianoforte Variations, Op. 35, and the last movement of the 'Eroica' Symphony. The Ballet proved an immense success and strengthened Beethoven's position in the Austrian capital. In connexion with this work an anecdote is told characteristic of the relations which existed between Beethoven and Haydn at that time. Shortly after the first representation the two musicians met. 'Well, I heard your Ballet yesterday,' was Haydn's greeting; 'it pleased me very much.' To which Beethoven replied: 'O Papa Haydn, you are very kind, but it is far from being a "Creation" ("Schöpfung")!' Haydn, ruffled by the comparison, responded sharply: 'True, it is not a "Creation", and I doubt if it will ever rise to be one.' There is a certain truth in Haydn's sub-acid judgement. The Overture to 'Prometheus' is Mozartian in its brightness and charm, but will not bear comparison with the works of the same class which followed it—'Coriolan', 'Egmont', and the immortal 'Leonora' No. 3.

The work opens with a short Introduction (*Adagio*), the chief feature of which is a melody of combined solemnity, clarity, and tenderness, assigned to the oboe. At the seventeenth bar begins the Overture itself (*Allegro molto con*

brio). This starts with a vivacious and breezy theme given out by the first violins. The second subject is heard in thirds from the wood-wind. After some development of this theme, the violins introduce a third episodic subject. A theme heard in the basses strikes a stronger and more dramatic note than either of those first enumerated. This constitutes all the essential material on which the piece is based. The working-out and recapitulation are normal, and the Overture ends with a vigorous *Coda*.

OVERTURE, 'THE RUINS OF ATHENS' (OP. 113).
BEETHOVEN

In 1811 Beethoven was commissioned to compose incidental music for two plays by Kotzebue, written for the opening of the new theatre in Pesth, which took place in February of the following year. The first of these pieces dealt with an episode in the history of Hungary, and the Overture is the one now known as 'King Stephen'. It was described as a *Vorspiel*, or introductory play. The *Nachspiel*, or afterpiece, was upon a fantastic and far-fetched subject entitled 'The Ruins of Athens'.

The Overture starts with an *Andante*, in 6/8 measure, based upon the duet sung by the unhappy Greeks. This is followed by a section *alla Marcia*, the march being the one used in the procession to the Temple of Thalia. The third and concluding portion of the Overture (*Allegro*) has two principal themes, which are elaborated with much spirit, although the music is in a far lighter vein than in any other of Beethoven's great overtures. That he himself did not take a very serious view concerning it is evident from a letter to his brother Johann written with regard to the music for the 'Weihe des Hauses'. 'Tell them [Steiner & Co., the publishers] that the old Overture will not do, because in Hungary the play given was *only an after-piece*, but here the theatre is to be opened with it.'

OVERTURE, 'DIE WEIHE DES HAUSES' ('DEDICATION OF THE HOUSE') (OP. 124). BEETHOVEN

Maestoso e sostenuto—Allegro con brio.

This Overture was composed in 1822 for the opening of the Josephstadt Theater in Vienna. It adheres to the model of the Lulli overture, consisting of a stately introduction followed by a fugue, the former being, however, on a larger scale than is usual in this form. After some powerful chords, the wind instruments deliver a melody *pianissimo*, which is repeated *forte* by full orchestra. This is succeeded by a fanfare of trumpets, accompanied later on by a rather grotesque run on the bassoons. A middle section in G (*meno mosso*) brings a new subject, answered fugally, the last figure of which is used in ascending sequence for the purpose of a *crescendo* over a pedal-point in the wind instruments. From this a *diminuendo* conducts to a soft sustained passage for strings, followed by indications of the fugue which ensues. This begins *pianissimo*, the strings in unison and octaves being answered by the wood-wind in canon. The fugue has two subjects, and is therefore called a double fugue. The first subject, announced by first violins, is an old-world sequence, trite enough in itself, but by no means so as treated by Beethoven. The second subject, allotted to the second violins, is the inevitable syncopated accompaniment. Yet out of these well-worn materials the composer evolves a movement full of life and vigour. After its syncopated passage the second violin breaks into a semiquaver counter-subject, which semiquaver movement is kept going continually. The *stretto*, following on a close in E minor, is introduced by two slow bars in which clarinets and horns give the descending chord of E. It commences *pianissimo*, and, after the entry of the bassoon, by substituting the fall of a third for that of a sixth, the sequence is made an ascending one, and leads upon a *crescendo* to a long pedal-point on the dominant. This terminates with an interrupted cadence,

as does the next bar. A fine effect is the sudden appearance of a *fortissimo* A flat after a feint of finishing. This occurs twice, the first time going back to C, the second leading to the key of E flat, which, however, is soon quitted for a return to C.

OVERTURE, 'EGMONT'. BEETHOVEN

Sostenuto ma non troppo—Allegro—Allegro con brio.

The incidental music to Goethe's 'Egmont' dates from 1810, and is therefore contemporary with the String Quartet in F minor (also the prevalent key of the Overture) and a group of songs, likewise to words by Goethe. From these facts, and still more from the letters written at this time to Bettina von Arnim, we see that Beethoven was just then passing under the influence of Germany's greatest poet. The union of two such immortal names leads us to look for a work of the loftiest inspiration. The music to 'Egmont' does, in fact, present a series of profoundly moving tone-pictures. Its dramatic suggestion is remarkable, and Wagner himself has told us that this work first awakened him to the idea of effecting a more complete and perfect alliance between music and the drama.

Those who desire to bring vividly before them the page of history which inspired Goethe and, in a secondary way, Beethoven, should read in full Motley's fine description of the ambitious and showy hero given in his *Rise of the Dutch Republic*. There, indeed, Egmont lives for us again, 'terrible and sudden in his wrath . . . a splendid soldier, whose evil star destined him to tread, as a politician, a dark and dangerous path, in which not even genius, caution, and integrity could ensure success, but in which rashness, alternating with hesitation, could not fail to bring ruin'. In another lurid page Motley shows us the last scene of the tragedy: the great square in Brussels, almost theatrical of aspect, enclosed by the fantastic palaces of the Guilds, with their overhanging gables and festooned walls,

the scene of many a tournament at which, in happier days, Egmont had borne away the prize. Here was the scaffold, draped in black, upon which Egmont met his doom with heroic fortitude; laying aside his splendid robe and the badge of the Golden Fleece ere he commended himself to God and laid his head on the block. Even the callous Spanish soldiery wept for so brave a soldier, and 'tears were seen on the iron cheek of Alva, as, from a window in a house opposite, he looked out upon the scene'. In Beethoven's music, as in Goethe's drama, there is an element which plays no part in these historic scenes, romantic and picturesque as they are. This is the element of Clara's devotion for Egmont—a love that, in spite of its humble surroundings, reflected the heroism of the soldier-patriot.

The Overture opens with an Introduction which adumbrates the tragedy to come. Emphatic and gloomy chords alternate with a phrase of strangely wistful significance. The development of this idea, presented in a new figure, leads to the *Allegro*, the first subject of which is given out by the violoncellos. The second subject is derived from the introductory section. With its additional phrase (two bars) for wood-wind, it seems to express tenderness and suffering, and is in striking contrast with the audacity and impetuosity of the first theme. The Overture concludes with the 'Symphony of Victory', the new motive of which is announced *fortissimo* (*Allegro con brio*) by the full orchestra, and consists of a fanfare for the brass. Later on another subject appears in the 'cellos, violas, and bassoons, to which is added a counter-subject in the first violins. These materials are worked up to a brilliant climax, and as we listen to this apotheosis, Egmont's last dream arises before our eyes. We see the figure of Freedom—whose features are those of Clara—holding the wreath of victory above the hero's head; while the music seems an echo of his words as he goes to meet death: 'For your dear ones, and for your homes, be prepared to follow my example and fall with joy.'

OVERTURE, 'BENVENUTO CELLINI'. BERLIOZ

The autobiography of the gifted and lawless sculptor Benvenuto Cellini is familiar to English readers in the admirable translation of the late John Addington Symonds. The libretto of Berlioz's opera is partly founded on certain incidents recounted in that highly sensational book. Cellini plotted to run away with Teresa, the daughter of Balducci, an officer of high position in the Papal household. In the course of the adventure he stabs an opponent, and is in danger of being condemned to death, but is pardoned on condition that he immediately completes his wonderful statue of Perseus.

The opera was originally produced in Paris in 1838, but without success. It was given in London in 1853, under the direction of Sir Michael Costa. The Overture 'Carnaval Romain' is built upon thematic material taken from this opera.

The vigorous theme with which the Overture begins is followed by a *Larghetto* section, in which two melodies are employed: the first is derived from the Cardinal's air in the last act; the second is given to the flutes and oboes. The *Allegro* brings back the opening theme with some modifications. The second subject is in strong contrast, being the song addressed by Teresa to Cellini in the first act of the opera. Afterwards the introductory theme is heard again, and the air of the Cardinal's song is restated in augmentation by the brass.

OVERTURE, 'LE CARNAVAL ROMAIN'. BERLIOZ

Allegro assai con fuoco. Andante sostenuto. Allegro vivace.

After the failure of his opera 'Benvenuto Cellini', produced at the Paris Opera in 1838, Berlioz incorporated some of the music in the 'Carnaval Romain', which remains one of the most characteristic—and also one of the most popular—examples of his art. The subject of the first

section is from the Carnaval scene which closes the second act. Another theme is derived from the duet in Act I. The principal subject of the *Allegro* is also from the Carnaval scene: 'Venez, venez, peuple de Rome.'

OVERTURE ('TRAGIC') IN D MINOR (OP. 81).

BRAHMS

This Overture, together with its pendant the 'Academic Festival' Overture, was completed in the summer of 1880. The two works were first given in public at a concert of the Breslau Orchestral Society, in January 1881, conducted by the composer, upon whom the honorary degree of Doctor of Philosophy had recently been conferred by the University of that city.

Brahms did not reveal any special significance attached to his choice of the title 'Tragic'. It conforms with the general mood of this strong and serious work, and we must accept it as the only hint vouchsafed of its poetic basis.

After two chords for *tutti*, it opens *Allegro ma non troppo* with a characteristic theme, announced softly by the strings, to which wood-wind and brass are added at the eighth bar. This is repeated in a somewhat modified form, after which occurs a theme of four bars, the third and fourth bars of which are an inversion by contrary motion of the first and second. The first theme having been worked with Brahms's usual skill, we arrive at an episode in which first the oboe and then the horn give out a phrase in minims against a syncopated accompaniment for the strings—continued by a passage of almost sinister import for the trombones and tubas. This takes us to the true second subject, an expressive, contrasting melody allotted to the violins. But the consolatory mood is of short duration, being interrupted by an agitated passage that leads up to a climax, introducing a new subject which seems to fling the gauntlet in the face of adverse destiny. The recapitulation is full and elaborate. There is a change of *tempo* to *Molto più*

moderato, when we shall notice a fugato section based on a portion of the first subject. The *Coda* deals principally with material derived from the same theme.

OVERTURE, 'RUSSLAN AND LUDMILLA'. GLINKA

Shortly after the production of his first opera, 'A Life for the Tsar', in 1836, Glinka began to consider a new work for the stage, based on Russian legendary history. He intended to ask the great contemporary poet, Pushkin, to co-operate with him and furnish a libretto on the subject of 'Russlan and Ludmilla'; but Pushkin was killed in a duel in 1837, and Glinka eventually had recourse to very inferior writers. The story of the opera, briefly told, is as follows: Prince Svietozar of Kiev has one beautiful daughter, Ludmilla, who is sought in marriage by three lovers, the Knights Russlan and Farlaf, and the young Tatar Prince, Ratmir. Ludmilla chooses Russlan, but on her wedding-day she is carried off by the wicked wizard, Chernomor. Her father, in despair, then promises her hand to the suitor who succeeds in rescuing her. The opera is chiefly concerned with the rivals' wonderful adventures. Farlaf plays the traitor, but in the end Russlan wins his bride again. Some comic relief is afforded by the love-affairs of the sorceress, Naina, and the benevolent wizard, Finn.

The Overture to 'Russlan and Ludmilla' is a solid piece of work, sketched on broad lines and having a fantastic colouring quite in keeping with the subject of the opera. The principal subject, heard at the opening, is national in character. It falls into two strains which lend themselves well to contrapuntal treatment.

The opera was first staged in St. Petersburg in 1842, and in London in May 1931.

OVERTURE, 'ALCESTE'. GLUCK

'Alceste' was first given in Vienna, 16 December 1766, with an Italian libretto by Calzabigi, and reproduced in Paris in

December, 1776, the French text being by Rouillet. Less poetical and varied in feeling than 'Orfeo', the inspiration is more equal. There is not one of Gluck's operas in which the light of pure beauty and expression shines so steadily and continuously as in this austere work. The public were naturally slow in comprehending its tragic intensity.

Although the external forms of the classical Overture, as we afterwards came to know it, were laid down by Lulli, yet to Gluck belongs all the credit for a very important change in its internal development, since he was the first to realize the need of giving to the Overture some degree of emotional analogy with the opera it preceded. It is precisely in his dedication to 'Alceste' that he first refers to this reform, although it was not until a later work—'Iphigénie en Tauride'—that he carried this principle of identification to a logical conclusion. 'Never before "Alceste" had music painted the inner dramas of the human heart and mind with such depth and such high relief,' says M. Jean d'Udine. 'In this lyric drama everything is fine. First the Overture, which is so tragic, so palpitating with an emotion that is entirely modern; its strong chords, which come in against the beat, now *piano*, now *forte*, in a frenzied gyration; its solemn *Lento*, which twice presses on us like the whole weight of Destiny, forcing a moan from the lips of poor humanity. This Prelude, like those to "Armide" and the two "Iphigenias", runs straight into the first act of the opera, a system so novel and so bold that even Wagner only adopted it in his later works.' The French score of 'Alceste' includes strings, flutes, oboes, a 'chalumeau' (or reed-pipe), and three trombones.

OVERTURE, 'OTTONE'. HANDEL

1. *Introduction: Molto maestoso—Molto Allegro.* 2. *Andante Larghetto.* 3. *Gavotte.*

In 1720 Handel was engaged to direct the Italian Opera for the Royal Academy of Music. From this time dates the

famous quarrel between the rival adherents of Buononcini and Handel which gave rise to many witticisms and lampoons. The atmosphere of strife seems to have excited Handel to prodigious industry, as though he were determined to crush all rivalry beneath the weight of his enormous output. Between 1720 and 1740 he produced no less than thirty operas. 'Ottone', or 'Otho'—to give it its English title—appeared in January 1723, and Burney regards it as one of the best of the composer's dramatic works, and declares that every number in it, vocal or instrumental, became in turn a popular favourite. 'An eminent musician'—probably Pepusch, who did not love Handel—'exclaimed on hearing the aria "Afanni del pensier": "That great bear was certainly inspired when he wrote that song."' Burney is also responsible for the statement that the gavotte from the Overture was played from one end to the other of the three Kingdoms 'upon every kind of instrument from the organ to the salt-box'.

OVERTURE TO THE OPERA 'L'ISOLA DISABITATA'.
HAYDN

Haydn composed many operas for the private theatres of his patron Prince Nicholas Esterhazy; five for performance at his estate of Eisenstadt and eleven for special occasions at Esterhaz. The scores of the latter group are all in existence, though not intact. It was not the custom of the time to commission special libretti for these occasional works, and Haydn mostly had recourse to ready-made texts. 'L'Isola disabitata', by Metastasio had already served several composers, including Scarlatti, Jommelli, and later on Spontini. Brenet says that Haydn's setting of the libretto was given at a concert performance in Vienna in 1785.

The plot tells of two sisters cast away on a desert island. Costanza, the elder, bewails her fate incessantly and speaks of her husband Gernando as a traitor who has abandoned

her. The younger girl, Silvia, makes herself happy in the beauty of nature. In the distance a ship appears from which Gernando and his travelling companion Enrico land on the island. They are dressed as Indians. Gernando had been attacked on the island by pirates who carried him off to sea, but he has now escaped and returned to seek Costanza, whom he despairs of finding alive. An unfinished inscription which she has carved on a rock confirms his fears. But Silvia, meeting Enrico unexpectedly, informs him that her sister is still alive on the island. Enrico falls in love with Silvia. Gernando and Costanza meet and he explains his involuntary desertion. They are reconciled. Silvia and Enrico also have their lovers' quarrel, but are united in the end.

The Overture is a delightful example of Haydn's work. It is laid out on the plan of 'the French overture' as fixed by Lulli: a slow Introduction, followed by an *Allegro* movement, containing a section in dance-form. It is difficult to say how far Haydn may have been affected by Gluck's tendency—already shown in the overture 'Alceste'—to identify the music of an overture with the opera it was intended to preface. It is only necessary to recall 'The Creation' in order to realize that Haydn enjoyed writing illustrative music.

The Overture opens *Largo* with impressive chords and pauses, after which the flutes and violins introduce a plaintive theme which may have reference to Costanza's lamentations in the opening scene of the opera. The *Vivace assai* begins at once with a theme of simple and firm contours, given out by violins and wood-wind over a brisk accompaniment in the basses. This is repeated a third higher and after some development a second theme is heard (*dolce*), introduced by strings and echoed by wood-wind. This leads to a series of suspensions. A section marked *Allegretto* (G major, 3/4) has the character of a minuet, and is repeated in the minor. A brief recapitulation of the *Vivace assai* brings the Overture to an end.

OVERTURE, 'RUY BLAS'. MENDELSSOHN

Lento. Allegro molto.

Mendelssohn composed this Overture under the following remarkable circumstances. He had been commissioned by the Theatrical Pension Fund (Leipzig) to write an overture to Victor Hugo's 'Ruy Blas', and set a song which occurs in the course of the drama. Not feeling in the least inspired by his subject, which he described as 'loathsome', he only carried out the less important part of his commission. When the Committee thanked him for the setting of the Romance, they regretted his inability to compose an Overture, and expressed a hope that he might write it next year, when he should receive a longer notice. Mendelssohn, stung by the insinuation that he required more time, instantly turned the Overture over in his mind and completed it in three days.

Although Mendelssohn was not enamoured of his subject, he assimilated it sufficiently to write a very characteristic Overture, reflecting the main features of Hugo's drama of love, ambition, and intrigue.

The Introduction opens (*Lento*) with four bars of weighty chords for wind. The violins then come in with a theme foreshadowing that of the Overture proper. This is twice repeated with some modifications, and the subject itself next appears, introduced by the first violins and flute. The wild, restless theme is quite in keeping with what we know of the hero's ambitions and fiery temperament. It works to a climax in a passage the chief features of which are the two *fortissimo* chords, followed by a chromatic figure, contained in each bar. A rushing scale-passage in contrary motion brings back the slow introduction, and this is succeeded by a few bars of staccato chords leading to the entry of the second subject. A third theme, strongly accentuated, takes us to the working-out section. The majestic chords of the Introduction and the second theme,

now in the key of C, succeed each other in the course of the recapitulation. The *Coda* is founded on the accentuated third theme, extended and brilliantly elaborated.

OVERTURE, 'THE MAGIC FLUTE'. MOZART

This opera was first performed on 30 September 1791 at the 'Theatre on the Wieden'—described as 'little better than a barn'—on the outskirts of Vienna. The libretto was written by Schikaneder, who was also the manager of the theatre. Being in a state of pecuniary embarrassment, he appealed to Mozart as a brother Freemason to help him out of his difficulties by co-operating with him in the production of an attractive comic opera. The weaknesses of the libretto must have seemed less obvious to the generation for whom it was written, since even Goethe thought seriously of writing a second part to 'The Magic Flute'. A considerable portion of the text deals with the mysteries of Isis, and this was made a peg whereon to hang allusions to Freemasonry, of which Mozart was an ardent votary. To such portions of the music as touch on the initiation into these mysteries, Mozart has imparted an expression of ecstatic solemnity.

The Overture begins with an introduction (*Adagio*) which starts with three impressive chords, associated in the opera with the presence of Sarastro, the high priest of the Temple of Isis. The *Allegro* which follows is a strict fugue on a subject closely resembling one in a sonata of Clementi's. The second subject, allotted alternately to the oboe and flute, is accompanied by the first two bars of the opening theme. After the close of the movement on the dominant, with a fine climax of sonority, the three mystic chords (*Adagio*) are heard once more, given out by the wind instruments. With the return of the *Allegro* the fugue is greatly elaborated. The form of thematic treatment, says Jahn, gives an impression of 'force opposed by many obstacles'. This is intensified, he continues, 'by the

use of the minor key, and by the startling harmonic progressions which intensify the character of gloom until it amounts to horror'. Light and serenity gain the victory in the end, and this great structural masterpiece remains always as spiritually uplifting as it is technically astounding.

OVERTURE, 'IVAN THE TERRIBLE'. RIMSKY-KORSAKOV

This opera—the composer's first—was written between 1868 and 1871, and revised between 1875 and 1877. It was originally produced at the Maryinsky Theatre, St. Petersburg, on New Year's Day, 1873, under the title of 'Pskovityanka' ('The Maid of Pskov'). The libretto was based upon Mey's well-known drama of the same name, a work of real literary value. The opera was again revised for the edition of 1894, and later on—probably at the time when it was given at Milan in 1904—the title was changed to the one it now bears. This was a wise move, for not only is 'the Terrible' the dominating personality in the music-drama, but even to those least acquainted with Russian history his name conveys a sense of period and hints of stirring and tragic events; whereas the figure of Olga, the adopted daughter of Prince Tokmakov, though familiar and loved in Russia, is practically unknown to foreigners.

Those who saw the production of 'Ivan the Terrible', with Chaliapine in the leading part, during Sir Joseph Beecham's season of Russian Opera at Drury Lane, will have every detail of the poignant story clearly stamped on their memories.

The Overture to 'Ivan the Terrible' is scored for a large orchestra, and is concise and dramatic in character. A brief Introduction (*Maestoso*) seems to speak of the dignity and also of the agitation of the old Slavonic city. The continuous shakes in the strings and an abrupt staccato passage in the wood-wind lend themselves to the expression of stir and tumult. The leading subject of the *Allegro* is given out by the first violins and clarinets in a jerky

rhythm. Oboe and flute, joined presently by the piccolo, add a counter motive, the triplet-figure of which is used for purposes of development. After some vigorous handling of these materials, the second subject (*dolce, ppp*) is ushered in by solo clarinet over a rocking accompaniment in the strings. The violins, *divisi*, continue the flowing melody, which is worked to a passionate climax. The first subject is recalled and developed with fierce energy. A fresh subject, introduced by an ascending triplet-figure, is first heard from the second violins and violas, and afterwards becomes very prominent at the most exciting moment in the Overture, when it stands out in the brass and wood-wind against the shrill reiterations of piccolo and violins. A brilliantly orchestrated *Coda* concludes this picture of medieval Russia.

OVERTURE, 'SEMIRAMIDE'. ROSSINI

The opera 'Semiramide', founded upon the subject of Semiramis, Empress of Nineveh, was first produced at the Fenice Theatre, Venice, 3 February 1823, where its reception was rather discouraging, the gloomy and tragic nature of the libretto being repugnant to the gay Venetian temperament. The following year Rossini was invited to London, and the work was given with far greater success at the King's Theatre on 15 July. Although the Overture to 'Semiramide' is not equal in musical or dramatic value to Rossini's prelude to 'William Tell', yet it has a certain breadth of style and brilliancy of scoring that have kept it in the repertory of modern orchestras, side by side with the operatic overtures of Auber and Hérold.

Opening with an *Allegro vivace*, in which, over a continuous drum-roll, the strings and wood-wind introduce a figure that is worked up to an exciting climax, the Overture goes on to an *Andantino* section. This is based for the most part on the famous duet between Semiramis and Arsace. Here, as so often in Rossini's music, the horns are

most effectively employed. The *Andantino* gives place to an *Allegro moderato* which occupies the remainder of the Overture, the conclusion being very showy.

OVERTURE, 'POET AND PEASANT'. SUPPÉ

Franz von Suppé was born in 1820. He showed precocious musical talent, and at fifteen produced a mass which was sung in the Franciscan church at Zara. He was sent to the University of Padua, being intended for a doctor, but his artistic proclivities proved too strong, and he finally adopted the musical profession and became conductor at one of the Vienna theatres. He lived in the Austrian capital until his death in 1895. His best-known pieces are 'Fatinitza' and 'Boccaccio' (produced in London at the Comedy Theatre in April 1882), and 'Poet and Peasant', the overture to which has been arranged for fifty-nine different combinations of instruments. The Overture consists of an Introduction (*Andante maestoso*), a connecting section (*Allegro strepitoso*), and the Overture proper (*Allegro*). One of the themes is a fascinating walse, and a number of melodies from the opera are introduced as the work proceeds.

OVERTURE, 'DER FREISCHÜTZ'. WEBER

Weber's first mention of his opera 'Der Freischütz' occurred in a letter to Caroline Brandt written in February 1817: 'Friedrich Kind is going to begin an opera-book for me this very day. The subject is admirable, interesting, and horribly exciting. Do you know the old national legend of "Der Freischütz"? Later on the composer says: "This is super-extra; for there's the very deuce in it. He appears as the Black Huntsman; the bullets are made in a ravine at midnight, with spectral apparitions around. Haven't I made your flesh creep upon your bones?" Weber thus lightly describes for his betrothed the origin

of that wonderful opera, the very incarnation of the German romantic spirit.

The Overture is based upon themes drawn from the opera itself, with the exception of the weirdly mysterious and arresting unison phrase with which it opens, and the wonderful melody for horns that follows it. The latter theme at one period did actually occur in the course of the first act. The tranquil effect of the horn phrase is broken by the melody of the Wood-demon Zamiel, a *motiv* which accompanies his presence throughout the opera. The Introduction now gives place to the Overture proper, and the *Molto vivace* starts with a theme in the clarinets taken from Max's air in the opera, 'Through the forests'. The music which accompanies the incantation in the Wolf's Glen, when the magic bullets are cast, now comes into the Overture, succeeded by a passage from Caspar's air, 'Surround him, ye demons'. A rushing ascending and descending scale for strings is followed by four mighty chords for the horns, after which Max's tragic song in the haunted glen, 'Ah! horrid darkness lies before me', is heard on the clarinet. The wild, gloomy music is now illuminated by Agatha's well-known air.

After the recapitulation of this material, the Overture comes to an end with a noble *Coda* based upon the last-named theme. The sombre magnificence of this orchestral picture haunts us with strange forest-memories each time we hear it afresh.

OVERTURE, 'OBERON'. WEBER

A tragic memory is linked with 'Oberon', the last of Weber's operas. In February 1826 the composer arrived in London to superintend the rehearsals and conduct twelve performances of this work at Covent Garden. Already in failing health, and finding himself growing weaker day by day, he was consumed with a feverish desire to see his engagement fulfilled and return home. This

wish was not gratified, for on the night of 4 June, worn out with illness and fatigue, he passed away in his sleep on the very eve of his departure.

Although the opera shows signs of the weakness and mental fatigue from which Weber was suffering at the time of its composition, the Overture rises above all this, and is worthy to stand by those of 'Der Freischütz' and 'Euryanthe'. 'Every picture of the drama is mirrored in it: the world of elves and sprites; the pomp and pride of chivalry and romance; ardent love fighting against enslavement; elemental forces; separation and death; the majesty of Eastern enchantment' (*Life of Weber*, by his son, Baron Max von Weber).

The libretto of 'Oberon' is based on Wieland's poem of the same name. It was written by the English critic Planché, who succeeded in grafting upon the fairy element as depicted by Wieland something of the Shakespearian treatment of the supernatural world as shown in 'The Tempest' and 'A Midsummer-Night's Dream'.

CONCERTOS

CONCERTOS

I. FOR PIANOFORTE AND ORCHESTRA

CONCERTO NO. 2, IN E MAJOR, for Pianoforte and Orchestra. BACH

1. *Allegro*. 2. *Siciliano*. 3. *Allegro*.

OF the seven clavier Concertos, Schweitzer says that the majority were not designed in the first instance for that instrument; six being probably derived from violin Concertos. He makes exception for the present example (No. 2), which may, he thinks, have been originally conceived for clavier. In the Concertos of Bach we must not expect to find the form of the Mozart Concerto, with its first and second subjects and its clear divisions of exposition, working-out section, and recapitulation. The quick movements may approach to some extent the Rondo in the recurrence of their first subject; but a well-defined second subject is generally wanting, the intervening material being episodic rather than thematic. Moreover, as Schweitzer points out, while in the modern Concerto 'the role of the orchestra is largely that of an accompanist', with Bach it is 'only a matter of giving a specially brilliant part to the solo instrument'.

The E major Concerto commences at once with the principal subject of the *Allegro*, announced by the pianoforte and strings. At the end of this opening *tutti* the solo instrument continues with fresh material, the strings accompanying, sometimes with quotations of the chief subject. The ascending scale-figure at the beginning of this solo recurs from time to time, and, in an inverted form, it starts a passage in the dominant which might be taken for an embryonic second subject. A striking effect is produced in a cadence in C sharp minor by the substitution of the dominant seventh of the next key for the

expected chord of C sharp. The movement, in fact, *can* be divided into three parts, with a middle section in C sharp minor and F sharp minor, finishing with a cadence in the former key. The last five bars of this, heard on a dominant pedal, are noticeable for the richness and tenderness of the string parts. The recapitulation then follows.

The *Siciliano* is in the relative minor and in 12/8 time. Both this and the introductory movement are used again in the Canata 'Gott soll allein mein Herze haben'. It opens with a *tutti* in which the strings present the subject, while the piano accompanies with a continuous arpeggio figure. The expressive beauty of the melody and the satisfying amplitude of harmony cannot escape admiration. After the *tutti* the theme is assigned to the piano with embellishments and modifications, the strings (without the basses) having detached chords.

The *Finale* (*Allegro*, 3/8) is used also as the introduction to the cantata 'Ich geh' und suche mit Verlangen'. The first subject is stated immediately by the solo instrument and the strings. In this movement there is something like a definite second subject in an ascending chromatic passage given by the piano alone on its first appearance, and accompanied by a holding-note for 'cello on its recurrence; but there is no reference to this passage in the recapitulation.

CONCERTO NO. 1, IN C MINOR, for Two Pianofortes and Strings. BACH

1. *Allegro*. 2. *Adagio*. 3. *Allegro*.

The first version of this Concerto no longer exists. It is possible that in its original form it was intended for two violins, although the contrasting figuration of the two piano parts—the one in the violin style, the other suggestive of a wind instrument—is considered by some as evidence that it may be the lost Concerto for violin and oboe of which Spitta makes mention in his book on Bach.

1. *Allegro*.—The *tutti* and solo instruments give out the

theme at once. The pianos proceed to develop it more or less in imitation, the lively repartee growing more complex as it proceeds. The basses play a prominent, and at times an independent, part. After a series of modulations the music returns to the tonic and there is a clear recapitulation.

2. *Adagio*.—The treatment is fugal. The second piano states the theme, the first soloist replying in the dominant. Meanwhile the strings accompany *pizzicato*. The method of statement and answer between the two pianos continues to the end, the theme having a satisfying beauty and dignity which is truly Bach-like. After a half-close we reach the final *Allegro*.

3. *Allegro*.—The two pianos, joined by the first violins in unison, introduce the animated subject. The *tutti* soon takes part in it, and as the movement proceeds the accompaniment in the bass will be noticed, as it plays a significant part in the treatment of the music. The thematic material is occasionally varied, as when its first five notes appear by inversion, and some interesting modifications in the accompanying counter-phrases engage attention. The movement ends with a vigorous *tutti* in which both pianos take part.

CONCERTO IN A MINOR for Four Pianos. BACH

Bach wrote three Concertos for two pianos and two for three pianos, in addition to the one for four pianos included here. This work is based on a Vivaldi Concerto for four violins, of which the original appears to have been lost. It is in three movements.

1. The principal theme, four bars in length, is announced at once by the first piano and immediately repeated in unison with the violins. At the same time a subsidiary theme is given out by the second piano and immediately repeated by the third piano. After some development, the principal theme reappears in the key of the relative major, played by the first violins and third piano in unison, whilst the subsidiary theme appears with the second violins. An

important solo passage allotted to the second piano follows. Contrast is provided by a section in which trills on the first and second pianos are accompanied by sustained notes on the violins. The themes are never entirely lost sight of, but recur embellished and varied. After a demi-semiquaver passage for the first piano the two themes, emphatically reiterated, bring the movement to an end.

2. *Largo*.—This movement consists of a broad and majestic introduction, fifteen bars in length, constructed chiefly from sustained chords (the rhythm being a dotted quaver followed by a semiquaver) and ending on a half close. In the succeeding section the four pianos are used alone, and a charming effect is produced by the first piano playing sustained chords to a florid accompaniment provided by the other three. This section ends on the chord of the dominant seventh, and after a brief coda of three bars, again ending on a half-close, we pass to the *finale*.

3. *Allegro*.—The principal theme, vigorous and full of vitality and based on the tonic chord, is announced by the violins and four pianos in unison. A secondary theme follows immediately, and the treatment is almost of a fugal nature without definite strict imitation. In the working-out section there is some interesting and intricate part-writing. A solo of fourteen bars for the first piano, with quartet accompaniment, leads, after a short *tutti*, to a passage based on the chord of the diminished seventh in which there is a beautiful modulation into E minor, and a quick return to the tonic key. A new sustained melody appears in the strings, accompanied by the four pianos. A connecting passage played by the first piano follows, and we reach a *tutti* in which the two themes, skilfully disguised, bring the work to a stately and sonorous conclusion.

CONCERTO NO. 1, IN C MAJOR, for Pianoforte and Orchestra. BEETHOVEN

1. *Allegro con brio*. 2. *Largo*. 3. *Rondo—Allegro scherzando*.

Although this was the first of Beethoven's Piano Concertos to be published, there is no doubt that it is the second in order of composition, and shows in every respect greater individuality and a surer touch than are to be found in the B flat Concerto. The work was probably finished in 1798, and we notice an advance upon the orchestration of the earlier Concerto, for here Beethoven has added clarinets, trumpets, and drums to the score. The C major Concerto, dedicated to Princess Odescalchi, was probably produced by the composer at a benefit concert given by him in the spring of 1800.

1. *Allegro con brio*.—The movement opens with a fresh and brilliant *tutti* in which both first and second subjects are fully dealt with before the entrance of the solo instrument. The first principal theme is heard at the outset, first from the strings, then from the full orchestra. The second subject is introduced softly by the first violins, delicately accompanied by strings. A return is made to the opening theme, now treated in imitation. At the close of this *tutti* the piano comes in with free matter which it elaborates for a time, the orchestra occasionally punctuating the phrases with fragments of the first subject. The succeeding *tutti* is based on the second subject, which soon passes over to the pianoforte, and some showy passage-work results. Although we still discern the more or less conscious acceptance of Mozart as his model, yet the working-out section of this movement frequently forecasts the mature Beethoven, especially the latter half of it, which is impressive. The usual pause for the *Cadenza* is made half-way through the final *tutti*, after which the *Allegro* comes to a crisp close.

2. The *Largo* has some affinity with the slow movement of the Pianoforte Sonata, Op. 10, No. 1. It is built on a

beautiful and expressive melody, the treatment of which is chiefly confided to the piano, the clarinet sharing in the work from time to time, and leaving the solo-instrument free for a whole series of delicate ornamental passages. We shall notice a graceful solo (*cantabile*) for the piano-forte, the remembrance of which may have floated through Chopin's memory, for the general effect recalls him to mind.

3. *Rondo (Allegro scherzando)*.—The soloist immediately gives out the sprightly principal subject of this delightful *finale*. This is repeated by the orchestra, after which the piano carries on with passage-work until the second subject is introduced by first violins and oboes. The piano proceeds to enlarge upon this theme, and leads back by way of some charming passages to the return of the first subject of the *Rondo*, transferring it soon to the *tutti*. The third theme in A minor now enters in the piano, recognizable by the staccato leaping tenths in the left hand, and accompanied by a little dialogue between flutes and bassoons. Having here the chief thematic material of the *Rondo*, the repetitions of it can be easily followed. There are three pauses for *Cadenzas*, alternating with *tutti* based on the first subject. Wood-wind and piano have a brief dialogue, and the solo instrument is kept actively engaged until a short orchestral *fortissimo* clinches this enjoyable *Rondo*.

CONCERTO NO. 2, IN B FLAT (OP. 19), for Pianoforte and Orchestra. BEETHOVEN

This is in reality the first of Beethoven's Concertos for Piano and Orchestra, although it was not published until after the one in C major (Op. 15), which is generally known as No. 1. It is not to be compared in power of treatment and interest of material to the works of this class which followed it: the C minor Concerto, No. 3, Op. 37; the G major, No. 4, Op. 58, and the 'Emperor' in E flat,

No. 5, Op. 73; and perhaps for that reason it is rather neglected by the pianists. Beethoven himself wrote to the publisher, Hoffmeister, of Leipzig, asking for a small honorarium for the work, because it was 'by no means one of my best'.

1. The Concerto starts (*Allegro con brio*) with a vigorous *tutti* presenting the first subject, several subordinate themes being touched upon before the solo instrument enters with a more elaborate statement of the leading subject. This is followed by some more florid development. An ascending scale-passage in semiquavers for pianoforte, and a passing reference to the opening figure of the movement, bring us to the announcement of the second subject by first violins and bassoons in octaves. In the *Coda* the solo instrument is occupied with scale-passages. The opening figure of the movement is then heard in the bass, the first violins having a counter-theme above it. This is discussed for a time, and then the solo instrument recalls the first subject. At the beginning of the recapitulation the orchestra gives out the first part of the principal theme, which is completed by the piano. There is the usual pause upon the chord of 6/4 for the *Cadenza*—which in this case Beethoven did not write himself, as he did for the 'Emperor' Concerto—after which a short *tutti* of six bars brings the movement to an end.

2. The *Adagio* (3/4) contains features of deeper interest. 'Perhaps the most striking portion of the Concerto', says Dr. Ernest Walker, 'is the expressive recitative-like section at the end of the slow movement, which is built on a more or less improvisatory kind of structure of a type not uncommon with Haydn, but very rare in the works of other classics.' The violins give out the quiet and melancholy theme which is afterwards restated by the piano with some embellishments, and a graceful tributary theme is added. The melody is afterwards given to the oboe, while the soloist deals with an elaborate and decorative version of the

theme. A chain of shakes for the piano leads to a restatement of the subject by the orchestra. The free passages for the soloist at the close of the movement (*con gran espressione* and *ad libitum*) will be noticed, after which a short *tutti* brings the movement to a *pianissimo* close.

3. The *Finale* is in *Rondo*-form (*Molto Allegro*, 6/8), the brisk theme being presented straight away by the piano-forte, and repeated by the orchestra. The solo instrument then introduces passages of broken octaves answered at intervals by the orchestra. The second subject is played by the piano, in chords, and later on some bravura work leads to a return of the first subject, which is treated first by the soloist and subsequently by the orchestra. A short *tutti* conducts to the third theme of the *Rondo*, a synco-pated subject, given by the piano with accompaniment for strings. The remainder of the movement calls for no further analysis.

CONCERTO NO. 3, IN C MINOR (OP. 37), for Piano-forte and Orchestra. BEETHOVEN

1. *Allegro con brio*. 2. *Largo*. 3. *Rondo (Allegro)*.

In his first three concertos Beethoven followed the model created by Mozart, and this work, written in 1880, he begins accordingly with a long orchestral *tutti* in which the themes of the movement are announced, starting at once with the first principal theme, the first phrase of which is given to the strings, and the second to the wind. The first four bars should be particularly noticed, as they figure largely in the development of the movement, the tonic and dominant figure of the third and fourth bars giving rise to many characteristic passages, especially in the *Coda*, where it is assigned to the drums. After the conclusion of the *tutti*, with a full close in C minor, the piano enters with three ascending scales in octaves, the last conducting to

a restatement of the first principal theme. To this succeed some references by the orchestra to the first phrase, alternating with *bravura* passages for the soloist, and bringing us to a melody in E flat minor, which, in its turn, leads to E flat major for the second principal subject. This is first announced by the piano and repeated by clarinet and first violins in octaves. Later on the tonic and dominant figure will be heard accompanying a scale-passage on the piano. Some *bravura* work for the solo instrument takes us to a shake on E flat, accompanied by clarinet and horns playing the first theme. A rapid descending scale forms the conclusion of the exposition. The *tutti* which ensues ends with a half-close in G minor, whereupon the piano starts the working-out with the three scales with which it made its first entry. These are followed by the tonic and dominant figure restated by the other instruments in imitation. A passage of broken octaves presently occurs in the solo part, and with a rapid descending scale this section closes like the exposition. The recapitulation begins with the first subject, succeeded by a dialogue between orchestra and piano, in which the former plays *pianissimo* chords in the rhythm of the tonic and dominant figure. In the *Coda* which follows the *cadenza*, this figure appears in the drums and persists against the harmonies. The movement concludes with the ascending scales mentioned above.

2. The first theme of the *Largo* is given out by the piano solo and repeated by the orchestra, the violins and violas being muted. After a full close in E major, the solo instrument has a theme in thirds in the Italian style, and then some runs lead into B major for the second subject, a short melody allotted first to the orchestra and next, with embellishments, to the piano. A *tutti* conducts from B major to A for the middle section, in which a new figure of arpeggios is assigned to the solo instrument and continued throughout, while the bassoon and the flute are engaged in a dialogue on a new theme accompanied by the strings

pizzicato. A descending scale for the piano again brings us to the recapitulation. This also has a *cadenza*.

3. The *Rondo (Allegro)* starts at once with the first theme, given out by the soloist and repeated by the oboe and bassoon, accompanied by arpeggio passages for the piano. The announcement of this is succeeded by a short *Coda* leading to a *cadenza*, and eventually to a *tutti* in which the orchestra deals with the theme. After some *fortissimo* chords in the wind instruments, and arpeggios for the piano, leading into E flat major, the latter delivers the second theme, a lively, tripping melody restated by the flute. Following on this is a running passage for the piano, accompanied by dialogue phrases in the orchestra. In the second section of the *Rondo* the piano again has the opening theme, accompanied this time by *pizzicato* chords for strings, and thus we arrive at a *cadenza*. The second theme of this section is given first to the clarinet, and then to the piano an octave higher. After a full close in A flat, the strings enter one after another with the first subject in fugal fashion. A striking change from C minor to E major is effected by means of the dominant (G) succeeded, after two bars, by A flat, which is held through ten bars, changing, however, at the seventh to G sharp, with E natural in the bass. In this new key the piano gives out the first theme, accompanied by the strings. We are then conducted back to C by a similar enharmonic process for the purpose of introducing the first theme as the commencement of the third section, which follows the lines of the first. For the fourth section a modulation is made to D flat for the re-entry of the first theme. Imitations of the first five notes of this subject, accompanied by arpeggios for the piano, take us back to C minor and to a pause on its dominant seventh, when a brief *cadenza* leads us into the *Coda (Presto)* in C major, the short theme of which grows out of the minor first subject. Some *bravura* passages for the soloist bring the work to a lively conclusion. In the development given to the second division of this *Rondo*,

we see Beethoven experimenting on the *Rondo*-form, which in his Concerto No. 5 assumes the dimensions of the working-out section of a first movement.

The first performance in England of this Concerto was given at the Philharmonic concert on 8 March 1824, by Cipriani Potter, who was at that time Professor of the Pianoforte at the Royal Academy of Music, and at a later period its Principal.

CONCERTO NO. 1, IN D MINOR (OP. 15), for Piano-forte and Orchestra. BRAHMS

1. *Maestoso*. 2. *Adagio*. 3. *Rondo: Allegro non troppo*.

Although there are certain works of Brahms that are regarded by a proportion of the musical public as academic in character, yet again there are others that only require to be known to awaken appreciation, and hold our affections in a steady and lasting friendship. The Pianoforte Concerto in D minor, which combines the emotional glow and expansiveness of his first period with the mastery of form which he began to acquire in the early 'sixties, belongs to the latter class. The fire and passion of its vigorous sections, and the repose and tenderness of its more tranquil moments, give great opportunities for contrasting expression to the soloist; while the consummate mastership of the whole must appeal to every musician. Although it followed soon upon the Serenades it is totally different in its emotional conception, the first and second movements being touched with a darkling, but fiery, passion which is often expressed with dramatic power. All its movements are in D (the *Adagio* in the major), the composer imitating the old masters in their adherence to a unity of key; while in the matter of form he keeps to that which was established by Mozart, but with vastly extended dimensions in the first movement.

1. *Maestoso*, 6/4.—The Concerto opens with the usual orchestral *tutti* and with a pedal-point on the key-note, during which the first strong and stormy subject, apparently in the key of E flat, is announced. In the eleventh bar the pedal drops to C sharp (drums to A), when the subject is repeated, with imitations, in D. In the soft passage which follows, a first subsidiary theme is presented by first violins and second clarinet in octaves, the 'cellos accompanying with the initial figure of the first subject, rhythmically altered. The sense of agitation and rebellious protest engendered by the brusque entry of the first subject now gives place to a feeling of plaintive uncertainty. Shortly afterwards a second subsidiary makes its appearance in B flat minor. A return to the pedal-point D brings a restatement of the leading subject more emphatic and forceful than before, with further and closer imitations. This is succeeded by a quaver passage anticipating a third subsidiary with which the pianoforte enters later on. The *tutti* finishes in D major, and concludes the exposition of the first group of themes, reserving the introduction of the second subject proper to what we may describe as the second section of the exposition. The solo instrument now comes in softly with the third subsidiary mentioned above, at the end of which it alludes to the first subject. This is again dealt with by orchestra with fresh imitations, after which the piano repeats the first subsidiary from the opening *tutti*, and then goes on to the second, in B flat minor (now given in F minor), as a preface to the true second subject. This is announced by the piano in a long unaccompanied solo, an aspiring, pleading melody (in F major), in direct contrast to the masterful energy of the initial theme, and one of Brahms's most beautiful melodic ideas. In the second half of this subject we shall recognize the motive with which the first orchestral *tutti* ended, which, from its character and subsequent treatment by the horn, we might describe as the 'horn theme'. The second subject is restated by the strings, the piano accompanying

with delicate filigree-work. The entire exposition terminates with a short *pianissimo Coda* to the second subject.

The working-out section starts with a bold and confident octave passage for the solo instrument, accompanied at intervals by the initial phrase of the first principal theme. The portion in B minor—a metamorphosed version of the B flat minor subsidiary—is developed, and conducts to the recapitulation. Here considerations of space prevent our following the work in detail. Suffice it to say that although it resembles the exposition in outline, it is amplified and enriched by many new designs in the treatment of the same material.

2. *Adagio*, D major, 6/4.—The theme of this movement consists of a lovely sustained melody given out by violins (muted) and violas, while the bassoons fill in the harmony with a second melody, the horns taking their share of the theme from the fifth bar. The solo instrument enters with a descant on the bassoon melody. An inversion of this same melody in the basses leads to a sequence accompanied by very beautiful harmonies on the pianoforte. Later on a middle section brings a new theme delivered by clarinets in thirds which is developed for a time. In the recapitulation the first subject is transferred to the wind, the 'cellos reinforcing the oboes in the melody, while the strings change places with the wind in the second strain. A short *cadenza* for the solo instrument precedes the final *tutti*, based upon the opening theme, and with a drum-roll on the last chord the movement is brought to a quiet ending.

3. *Allegro non troppo*, 2/4.—The *Finale* is in *Rondo*-form, and starts at once with the first subject, presented by the piano alone and repeated by orchestra. The first three notes should be observed as they give rise to some striking horn passages in the course of the movement, the composer having a great predilection for that instrument. The second subject, in the orthodox relative major, is also announced by the soloist, the 'cellos entering at the fifth

bar with *pizzicato* passages which afterwards alternate with bowed phrases. The return to the first theme as commencement of the second division of the *Rondo* is heralded by horns and trumpets delivering its first notes *marcato*, and the subject is now accompanied by horns and basses. The second subject of this section, in B flat, is assigned to the strings, the horns having a beautiful accompaniment. Later on, the strings give a fugal exposition of this theme, diminution and augmentation being employed in its development. When the first subject is recalled for the beginning of the third section of the *Rondo*, it is treated by the orchestra, the piano being occupied with broken octaves. The second subject (that of the first section) is stated by the solo instrument. A *cadenza* occurs at the end of the third division, the material for this, as for all the *cadenzas*, being given in the text of the score. The fourth section of the *Rondo* is in D major, and now the first subject is used in imitations, while the pianoforte accompanies with a semiquaver run over a pedal bass. The final shake of a brief *cadenza* is accompanied by the horns with the initial notes of the principal theme, and then orchestra and soloist unite in a joyous conclusion, in which these notes are heard *crescendo* and at double speed.

CONCERTO NO. 2, IN B FLAT (OP. 83), for Piano-forte and Orchestra. BRAHMS

1. *Allegro non troppo*. 2. *Allegro appassionato*. 3. *Andante*. 4. *Allegretto grazioso*.

Brahms allowed a long interval to elapse between his first Piano Concerto (Op. 15)—which was practically his earliest orchestral essay—produced at Leipzig in 1859, and the work we are about to hear, which was brought out in Vienna at Christmas, 1880. The former example, with its sense of stress and conflict, is far removed in mood and in workmanship from this Concerto of his maturity, which

has more affinity with his Second Symphony, being full of gladness of spirit and idyllic charm. The Concerto has four movements, and it is said that Brahms added the second as a kind of compensation for the first, which he regarded as being, in his own words to his friend Dr. Billroth, 'so very simple'.

1. *Allegro non troppo* (B major, C).—This movement starts with a phrase for horn consisting of the opening bars of the first principal subject—the piano breaking in with a reply; then comes a second phrase for horn, answered as before by the piano; after which the wood-wind present a tributary theme. The solo instrument now has the field to itself for the space of eighteen bars. After this delay, the principal subject is given out in a full and stately form by the entire orchestra. A hint of the second subject follows from strings and wood-wind. Sextolet figures in the strings lead to a staccato theme in abrupt rhythm, succeeded by a return to the first subject *marcato*. The piano then enters with a variant built upon the first bar of this subject, but eventually deals with the theme itself. A dialogue between the solo instrument and the orchestra now ensues, but soon gives way to the resumption of the first tributary (in the first violins), accompanied by horns. After this material has been developed both by the piano and the orchestra, we shall notice yet another theme, assigned to horns and accompanied by violas. The first tributary subject is presently recalled and treated in a new form by the solo instrument, followed by the theme in abrupt rhythm. A broad *tutti* concludes the first part of the movement. The working-out section starts with the principal theme in the horn. The first tributary and the sextolet figures and the opening theme are presented in turn with modifications in tonality and treatment. The recapitulation begins with the principal subject given by the wind, the piano being engaged with elaborate passage-work. A long series of trills leads to the *Coda*, which is based on the principal theme and its tributary.

2. *Allegro appassionato* (D minor, 3/4).—This movement has the form of a *Scherzo* and *Trio*. The leading theme in strong, firm accents is announced by the solo instrument—horns, violas, and basses accompanying. After a time the violins and violas introduce a melody (*tranquillo e dolce*) which is taken up by the piano and elaborated at considerable length, until the return of the first subject closes the *Scherzo* section, which is then repeated. The *Trio* has a dance-theme given alternately by violins and horns, with a continuation more fully scored. The pianoforte then busies itself with some chromatic passages in octave figures, and eventually with a motive derived from the second part of the dance-theme. In the repetition of the *Scherzo* the order of procedure is reversed, the orchestra now dealing with the thematic material, while the soloist elaborates the original orchestral accompaniment.

3. *Andante* (B flat, 6/4).—The beautiful melody which forms the thematic basis of the slow movement is first heard from a solo 'cello, and is always accompanied by a descending crotchet scale. It is subsequently carried on by the bassoons and violins. After the exposition of this theme, the piano enters with a solo in which the cross-rhythms are a noticeable feature. The opening of the chief theme is then heard in the orchestra, and this is followed by an ornate version of the subject treated by the solo instrument. An episode in F sharp major in which the piano introduces some new material, supported by clarinet, soon gives place to a return of the leading idea, played as before by a solo 'cello, the piano supplying elaborate ornamentation. It will be noticed that there is no true second subject used in this movement.

4. *Allegretto grazioso* (B major, 2/4).—The *Finale* is in free *Rondo*-form built on three themes. The piano, accompanied by the violas, announces the first subject, which is repeated by the first violins and continued by the solo instrument. After this has been developed, we reach

the second subject, an expressive gipsy melody delivered by wood-wind, the piano having a characteristic figure of accompaniment. A theme marked *dolce*, assigned to piano, with its alternative strain, accompanied by strings *pizzicato*, also speaks eloquently of its Hungarian parentage. The recapitulation is long and free. The *Coda* (*Un poco più presto*), constructed exclusively upon the first subject, brings the Concerto to a joyous ending.

CONCERTO NO. 1, IN E FLAT, for Pianoforte and Orchestra. LISZT

1. *Allegro maestoso*. 2. *Adagio*. 3. *Allegretto vivace*. 4. *Allegro marziale animato*.

This Concerto was performed for the first time at Weimar on 17 February 1855, played by the composer himself and conducted by Berlioz, who was then giving a series of concerts in that town. It displays some of Liszt's most important innovations in musical form; the four movements are played without a break, and the leading themes on which it is based are exposed, elaborated, and employed in the succeeding sections metamorphosed—transformed in rhythm and *tempo*.

The *Allegro maestoso* starts with a proud, audacious theme, given out *fortissimo* by the full orchestra and punctuated by chords for the wind. Ramann relates that Liszt sometimes sang words to this theme—'Ihr könnt alle nichts!' At the fifth bar the pianoforte comes in with a vigorous passage in octaves. This is followed by a section of a quieter and more graceful nature.

The second theme appears in B major, *Quasi Adagio*, and is stated by the strings previously to its elaboration by the solo instrument. There is an episode in recitative, after which the flute introduces a new theme, which we meet again in the Finale.

The first subject of the *Allegretto vivace* is playful and

capricious in character. It is announced by the triangle, which plays a prominent part in this lively movement. In a letter to his cousin Eduard Liszt, the composer says: 'As regards the triangle, I do not deny that it may give offence, especially if struck too strongly and without precision. A prejudiced disinclination and objection to instruments of percussion prevails, which is justified in a measure by the frequent misuse of them. Few conductors are circumspect enough to bring out the rhythmic element in them, while avoiding a coarse noisiness. . . . In the face of the most sapient proscription of the erudite critics, I shall continue to make use of percussion instruments, and I believe I shall derive from them effects which are as yet ignored.' There are references to the introductory theme in the course of the *Scherzo*.

The *Allegro marziale* resumes all the thematic material which preceded it. There will be no difficulty in recognizing the opening theme as that given out in the *Quasi Adagio* by the flute, just as the concluding passage is an elaborated version, in the major, of the subject of the *Allegro vivace*. Finally the initial motive, with a trill accompaniment, brings the Concerto to a close.

CONCERTO NO. 8, IN D MINOR (K. 466) (B. & H. 20, NEW EDITION), for Pianoforte and Orchestra.
MOZART

1. *Allegro*. 2. *Romanze*. 3. *Rondo: Allegro assai*.

Composed in 1785, this work was for many years the one example among Mozart's twenty-eight pianoforte Concertos which was frequently heard in this country. Notwithstanding that many of the others have now become familiar to the public, yet the D minor Concerto holds its own as the most dramatic and impassioned of them all, comparable only in its emotional content to the one in C minor (K. 491).

1. The *Allegro* opens with a lengthy orchestral *tutti* in which allusion is made to the introduction to the second subject, although the theme itself does not appear. At the outset, the first subject is announced *piano* by the strings in syncopated chords, the basses restating a grave, monitory phrase, which is developed and emphasized in the succeeding *forte*. After a half-close in D minor the introduction to the second subject is given in F, and consists of a short dialogue for wood-wind; a sequence of suspensions, leading back to D minor, being substituted for the second subject. A vigorous passage will be noted growing out of the first theme, which, on repetition, gains great force by the exchange of a semitone for a tone on the second note of its figure. A beautiful and sympathetic melody forms a short *Coda* to the *tutti*, at the close of which the solo instrument enters with new matter, rather yearning and expostulatory in character. The first subject is now restated by the orchestra, the piano accompanying at the fifth bar with arpeggios, and afterwards with a new figure which persists for some time. The soloist and the wood-wind in dialogue start the introduction to the second subject, which, after a half-close in F minor, is announced by the former, violins accompanying its second and fourth phrases with a charming counter-movement. The piano-forte, continuing, soon begins a brilliant peroration. The vigorous passage mentioned above now reappears, and after its repetition with the semitonal alteration, we shall be struck by the stern minor sixth, heard three times *forte* in the bass. Following a short *tutti* the solo instrument begins the working-out section with the same material, slightly modified, assigned to it in the exposition. Another short *tutti* brings us to G minor. In this key, and later in E flat, the piano repeats the foregoing matter, and then embarks upon brilliant passage-work, accompanied by quotations from the first subject by the orchestra. In the recapitulation the solo instrument joins in at the eighth bar in the restatement of the first theme. The introduction to

the second subject is given in F; the subject itself is in the tonic minor. A *tutti* conducts to the orthodox chord of 6/4 for the *cadenza*. The tender and sympathetic melody of the *Coda* brings the movement to a quiet close; not, however, without some reminiscences of the grave opening figures in the basses.

2. The *Romanze* is in B flat, and the two strains of its theme are presented antiphonally, first by the piano and afterwards by the orchestra, the latter adding a brief *Coda*. The solo instrument then introduces a declamatory melody in the same key, succeeded by a return to the first subject. A change to G minor brings a more animated theme, and a dialogue between the treble and bass of the pianoforte, accompanied by sustained chords in the wood-wind. In the middle portion the ascending arpeggio is inverted. The third section of the *Romanze* is a recapitulation of the first, with some alterations of the antiphonal arrangement and a more extended *Coda*.

3. *Rondo: Allegro assai*.—The solo instrument delivers the first subject, to which two emphatic diminished sevenths give an unmistakable character. When the theme is restated by the orchestra the second of these occurs in another key, and is followed by imitations in sequence of the initial arpeggio. An ascending chromatic scale-passage, also in imitation, is succeeded by an inversion of the same. After a full close in D minor, the solo instrument resumes with a new subsidiary theme, reminiscent of the introduction to the second subject in the opening movement. Immediately after this there is a return to the first theme, and then the piano goes on to announce a second subsidiary in F minor, which is repeated by the wood-wind and accompanied by a run for the solo instrument. Eventually the true second subject is given out by the wood-wind and re-echoed by the pianist. An arpeggio figure from the first theme takes us back to D minor for the restatement of this theme as commencement of the second division of the *Rondo*. In the *tutti* which follows, the

initial arpeggio is again developed. Then the first subsidiary is recalled, preceding an immediate resumption of the first subject, now in A minor. Its second diminished seventh, used enharmonically, leads to modulations which ultimately establish the key of G minor, in which the piano repeats the subsidiary theme. The orchestra joins in with imitations, and a quaver figure derived from the theme is made to serve as material for a dialogue between the woodwind and the solo instrument. The F minor subsidiary is heard again, and also the second subject proper, but in the minor, its appearance in the major being postponed until after the *cadenza*, when it forms the peroration of the work. A modification of one of its phrases, allotted to horns and trumpets, lends itself to imitations which bring the work to a close.

The structure of this movement bears more affinity to the dual *Rondo*-form of Mendelssohn's 'Rondo Capriccioso' than to the sonata or concerto *Rondo*-form. It also shows more development than was usual, an example which Beethoven has followed in some of his later Rondos—notably in that of the E flat Concerto.

CONCERTO NO. 19, IN F MAJOR (K. 459), for Piano-forte and Orchestra. MOZART (1756-91)

1. *Allegro*. 2. *Allegretto*. 3. *Allegro assai*.

This Concerto has never enjoyed the popularity of the one in D minor, for example, possibly because the absence of a slow movement robs it of the charm of contrast. But each of Mozart's pianoforte Concertos has its own beauty, and the F major Concerto, with its haunting first subject, has a delightful freshness. It will be remarked that this first theme is the only one to receive development in the course of the movement, all the passage-writing for the pianoforte being accompanied by quotations from it.

1. The *Allegro* starts with the usual *tutti*, in which the first principal subject is announced *piano* by flute and strings and restated by full orchestra. This gives place to a *cantabile* melody, introduced by the strings and repeated by wood-wind. No mention is made of the second subject. The solo instrument enters with the first theme, and accompanies it on its repetition by the oboe and bassoon. The *cantabile* melody having been heard again, the piano-forte now delivers a fresh theme, which, being in the key of C, might be mistaken for the second subject. This, however, does not occur until later on, when it appears in the orchestra. Before its advent, flute and bassoon present a portion of the principal theme in canon; then, after a cadence in C, the second subject proper is given out, strings and wind alternating, while the piano has an embellished version. During the brilliant passages for the soloist which form the peroration, the orchestra is again occupied with the first subject, and it also recurs in the *tutti* in which the climax is reached. Here we observe a new feature—a passage of suspensions in the bass.

The working-out section starts in the key of A minor, the solo instrument being accompanied by wood-wind, with allusions to the principal theme. The recapitulation follows the exposition closely until a halt is made for the *cadenza*, after which the *Allegro* concludes with a *tutti* based on the opening section of the movement.

2. In the *Allegretto* (C major, 6/8), the orchestra begins at once with the first subject, the simple pastoral character of which is broken by a modulation into F minor, bringing an old-world sequence that imparts to it a more serious air. The announcement of the theme by the soloist leads to imitations in the wood-wind. The second subject, in the key of the dominant, is assigned to flute and oboe in canon, and repeated by the piano in a similar way. It is succeeded by another incursion into the minor with a new melody. The movement being in dual form, and having no middle section, the return to G major is soon followed by the

recapitulation, in which the first theme is delivered by the piano with embellishments, while the second subject has two more parts added to its canon, making it a canon 4 in 1.

3. In the *Allegro assai* each stanza of the principal subject is first given by the piano and restated by the wind instruments. Then we have a fugal exposition by the orchestra of a new theme, and eventually the first subject reappears on a pedal-point in the horns. After a cadence in F major, the solo instrument introduces a *cantabile* melody, followed by brilliant passages alternating with references to the principal theme. The second subject is presented in dialogue by the strings and wood-wind, and then heard again on the piano with some elaborations. This movement, like the *Allegretto*, being in dual form, two references to the contrapuntal theme suffice to bring us to the recapitulation. Here, while the wood-wind repeats the two stanzas of the first subject, the piano accompanies with showy passage-work. The fugal exposition is now heard in D minor with a new counter-subject derived from the first theme. Before the *cadenza*, there occurs a pedal-point supporting a rising sequence of suspensions accompanied by runs for the solo instrument. On the completion of the *cadenza*, the first subject is again in evidence, the movement coming to an end with the material used in the first orchestral *tutti*.

CONCERTO NO. 21, IN C (K. 467) (B. & H. 8), for Pianoforte and Orchestra. MOZART

It is a healthy and hopeful sign that pianists now show a revived interest in the Concertos of Mozart. Representing, as they do, the purest and most ideal beauty, the playing of them must inevitably lead to greater delicacy, finish, and loveliness of tone.

The Concerto No. 21, in C, was composed in 1785. According to custom, the *Allegro maestoso* starts with an orchestral symphony—in this case extending to 79 bars—

in which the strings begin at once with the principal theme, in unison and octaves, answered by the piano, wind, and drums. This is repeated, and afterwards the same theme is treated contrapuntally. The *tutti* ends on the chord of the dominant, on which the piano enters with a short prelude, followed by a restatement of the principal theme. After some rapid passages for pianoforte, and a short *tutti*, the solo instrument gives out a new theme, the first three notes of which must be particularly noticed as they form the basis of the whole of the *Andante* and reappear in the last movement. This new subject is extremely interesting from another point of view, inasmuch as the notes which succeed the three already mentioned are used as the opening theme of Mozart's 'Jupiter' Symphony. The second subject, in G major, is one of Mozart's delightfully simple tunes. In the peroration of this section, and in the comparatively short working-out, there is much brilliant work for the soloist. The recapitulation follows, and the movement ends with references to the first subject, a modification of which brings to notice the three notes already mentioned, thus establishing a connexion with the movement which immediately ensues.

The beautiful *Andante* is in the key of F. In the beginning of the leading theme we shall recognize the three notes, in augmentation, which form the bass. Following the announcement of this theme by the first violins, we notice some fine harmonies on a pedal bass. This passage recurs as the first half of the second subject. The recapitulation takes us by surprise—beginning in A flat, instead of the expected key of F.

The *Allegro vivace assai* is a lively *Rondo*, having another simple tune for its first theme. This is given out by the orchestra and repeated by the piano. After a *tutti*, the solo instrument starts a running passage with the three notes which have figured so prominently in the preceding movements. These are reiterated by the horns. The second subject, consisting of semiquavers in groups of three, is

allotted to wind instruments. After showy passages for the pianoforte, accompanied by repetitions of the three-quaver figure, the opening theme (which begins each section of the *Rondo*) is restated, this time by the solo instrument. The second subject of this section consists of a bold passage of six notes in the bass, given out by the piano, and answered in dialogue by the oboes and bassoons. In the third division of the *Rondo* the figure of three quavers again appears, answered by horns, and later on, used by diminution, in dialogue between strings and bassoons, the piano having runs meanwhile. The *Rondo* ends with a repetition of the first theme.

CONCERTO NO. 24, IN C MINOR (K. 491), for Pianoforte and Orchestra. MOZART

1. *Allegro*. 2. *Larghetto*. 3. *Allegretto*.

This Concerto, written in 1786, is one of the finest of Mozart's twenty-eight for the pianoforte. It opens with an impressive *tutti* for orchestra, in which the first principal subject, a unison and octave passage of a grave character, is at once announced. Given at first *piano* by the strings and bassoons, with oboe supplying harmony from the eighth bar, it is repeated *forte* (and in harmony) by the full orchestra, with the salient points reiterated and emphasized. No mention is made of the second subject, but some subsidiary matter is introduced and developed. The piano now enters with an entirely new train of thought—pathetic, but calmer than the preceding mood. A restatement of the theme by the orchestra is interrupted by the solo instrument, which takes up a fragment of it and continues to discuss it, working round to the dominant of E flat—on which it has a brilliant run—and leading into the second subject. This is a charming melody accompanied by strings. The theme is repeated by the wood-wind with a pedal-point for horn in E flat. Its close is interrupted by

brilliant runs for the soloist, accompanied by a melody for the bassoon, followed by a sequence with imitative passages for wood-wind. After various modulations we return to E flat, and what seems to be a new second subject appears in the orchestra, restated with embellishments by the piano. A close in E flat major having been reached, the first subject is again in evidence, and, lending itself freely to modulation, we soon find ourselves in F sharp major. The piano, continuing with brilliant passages, brings us back to E flat major, and leads with the time-honoured shake into the orchestral *tutti* which closes the exposition. The working-out section begins with the same calm theme with which the piano entered in the development; heard now in the major. This is repeated in F minor, and then the orchestra again recalls the first subject, the final notes of the bassoon being used in dialogue with the strings to accompany passage-work for the soloist. In the recapitulation the piano deals at once with a phrase of the first subject, the serene theme being omitted, and the order of the two second subjects is reversed. The movement ends with a *Coda* on a tonic pedal-point, the arpeggios of the piano being accompanied by imitations of fragments of the theme.

The *Larghetto* opens with the first strain of the principal subject, given out by the solo instrument. This is restated by the orchestra *forte*, after which the piano delivers the second strain, with a return to the first as close. A new subject in C minor is now presented by the wood-wind and repeated with embellishments by the piano. A second strain is treated in a similar style, after which the initial theme reappears and concludes the first division of the movement. Following this, a new theme in A flat is introduced by the wood-wind and subjected to ornate treatment by the piano, after which the first theme is resumed, and with a *Coda* brings the movement to a close.

The *Allegretto* is a theme and variations, the former being announced by the orchestra—the piano, with string

accompaniment, having the first variation. The second is dealt with antiphonally between wood-wind and piano supported by strings. The third variation is divided between piano solo and full orchestra. At the fourth the key changes to A flat, and wood-wind and horns alternate with piano and strings. The fifth, in C minor, is given wholly to the piano, the strings accompanying the alternate strains. The sixth, in C major, is given to wood-wind, the piano, with strings, replying. In the following minor variation the theme is allotted to the strings, the piano and wood-wind having something to say at the close of each phrase, while at the end of the movement there is a pause for a *cadenza*. The last variation, in 6/8 time, is for the piano alone. A *Coda* in which reiterations of the Neapolitan sixth lend passion and pathos—reminding us of a similar use of them in Beethoven's Sonata Appassionata—brings this beautiful work to a conclusion.

CONCERTO IN E FLAT (K. 482) (B. & H. 22), for Pianoforte and Orchestra. MOZART

1. *Allegro*. 2. *Andante*. 3. *Allegro*.

This is one of the longer concertos of Mozart, and one of the seven arranged by his pupil Hummel for a piano of more extended compass, for which he also wrote *cadenzas*. It is scored for flute, two clarinets, two bassoons, two horns, two trumpets, kettle-drum, and strings—a larger orchestra than Mozart usually employs in such works. It will be noticed that clarinets are substituted for oboes. Like so many of the composer's concertos, this one opens with a fanfare on the chord of the key. This is followed by a passage of suspensions in the horns, and after its repetition a *cantabile* passage ensues, with imitations in the wood-wind and a pedal-point in the horns, succeeded by other and bolder matter; but no mention is made of a second subject. The solo instrument enters with fresh material, the

restatement of the first subject being left to the orchestra, while the suspensions again heard in horns and clarinets are accompanied by arpeggios for piano. The solo instrument continues with brilliant passages until a cadence in B flat is reached, when, after a *tutti* of two bars, indicating the approach of the second subject, it presents a vigorous theme in B flat minor, imitated by the strings and subsequently used as accompaniment in the working-out section. After some showy passages the piano announces the second subject, in the orthodox key of the dominant major, which consists of the scale of that key with embellishments on its repetition. An orchestral section dealing with a phrase from the opening of the movement forms the climax of the exposition. The development comprises passage-work for the solo instrument, accompanied by the imitative phrase alluded to above, which is answered by inversions in the wood-wind. The suspensions also reappear on a dominant pedal and now lead to the recapitulation. Here the statement of the first subject follows the lines of the exposition, but there are accompanying passages for the piano. The second subject, now in the key of the tonic, is again given by the soloist. At the climax of the *tutti* comes the usual halt on a chord of 6/4 for the *cadenza*, and another short *tutti* brings the movement to a close.

The *Andante* (C minor, 3/8) is in variation-form, though two sections of it are not, strictly speaking, variations. Its theme, which extends to thirty-two bars, is given by the strings, the violins being muted. The piano enters with the first variation, a graceful and tender embellishment of the theme. Wood-wind and horns occupy the place of the next variation with free matter in the key of the relative major; inasmuch as some of this reappears in the *Coda*, it might be regarded as a second subject. We then reach a veritable variation assigned to the piano with string accompaniment. To this succeeds a *tutti* in C major, introducing a charming and melodious dialogue between flute and bassoon which resembles the outline of the theme to

some extent, and is followed by another tonic variation wherein the orchestra and piano reply to each other. The *Coda* is based on some of the preceding matter.

The *Finale*, 6/8, is a *Rondo* which possesses the unusual feature of an *Andante cantabile* as second subject of the second section. The first strain of the principal subject, announced by the piano, is one of Mozart's naïve, childlike tunes. After a restatement by the orchestra, the solo instrument delivers the second and third strains, the latter being a repetition of the first. Another *tutti* follows, developing a horn phrase already heard, with a final note tacked on to connect it with a figure in the first subject. This section also contains a melody given by the first clarinet and first horn. The last three chords of this *tutti* form the figure accompaniment to the next piano solo, a theme suggested by the foregoing clarinet and horn melody. Some showy passages for solo instrument establish the key of B flat for the second subject, which it then proceeds to announce. This is repeated by clarinet and bassoon in octaves. After a restatement of the first subject, as commencement of the second section of the *Rondo*, occurs the *Andantino* already mentioned—a continuous melody in the key of the subdominant, its strains presented first by clarinets, bassoons, and horns, and then repeated by the piano and strings. The third division of the *Rondo* consists, as usual, of the same material as the first, with its second subject transferred from dominant to tonic. Finally the piano delivers all the strains of the first subject, and the work concludes with the same orchestral *tutti* as in the first section.

CONCERTO NO. 26, IN D (K. 537), for Pianoforte and Orchestra. MOZART

1. *Allegro*. 2. *Larghetto*. 3. *Allegretto*.

The *Allegro* opens with the usual orchestral *tutti*, the strings delivering the first subject at once, also one of the two second

subjects; for there are, or seem to be, two: both in the key of the dominant, and both appearing in the key of the tonic in the recapitulation. The solo instrument enters with an embellished version of the first subject, and continues with showy passage-work, the orchestra accompanying with phrases of various designs—some of detached and some of sustained notes. Following on a half-close on the dominant, the piano gives out a *cantabile* melody in A, which has the effect of a second subject, but as this is succeeded by a modulation into D minor, the real second subject will be found farther on. This is also delivered by the solo instrument, and on its repetition by the orchestra the imitation in the violas will be noticed. The working-out section starts with developments of the last phrase of the previous *tutti*, accompanied a little later on by brilliant passages for the piano. In the recapitulation the first subject has varied orchestration, the horns having a tonic pedal, and the bassoons doubling the violins an octave lower. The piano enters again shortly with florid passages, and fragments from the first orchestral *tutti* are also dealt with.

The *Larghetto* in A (*alla breva*) opens with the announcement of the initial strain of the first subject by the piano-forte. This is repeated by the orchestra. A second strain, together with the recapitulation of the first, is given to the piano, the orchestra then presenting a short *Coda*. A middle section begins in the key of A, with another melody for the solo instrument, and modulates into different keys. In the recapitulation the arrangements as to the delivery of the first subject are varied; the piano stating both strains consecutively, and the orchestra joining in the return of the first. The *Coda* then follows, in which both the piano and orchestra take part.

In the final *Allegretto*, the piano starts with one of Mozart's most naïve tunes, the orchestra repeating it and continuing with an extended *tutti* with *forte* and *piano* passages. The solo instrument now introduces another

strain of the first theme, succeeded by subsidiary matter leading to the key of the dominant for the second subject. The inversions of a figure in the accompaniment should be noticed. The second subject is first presented by the orchestra in the minor, and then in the major with embellishments by the piano. Something of the nature of the *Rondo* is given to the movement by the use of the first subject in its original key as a beginning of the working-out section. The recapitulation starts with the second subject, the first being reserved for the commencement of the peroration.

The Concerto was composed in Vienna in 1788. It is dated 24 February, and described in Köchel's catalogue of Mozart's works as the Coronation Concerto, but no reason is given for the title, although it seems appropriate to the generally stately character of the composition.

CONCERTO NO. 17, IN E FLAT (B. & H. 10), for Two Pianos. MOZART

1. *Allegro*. 2. *Andante*. 3. *Rondo: Allegro*.

This Concerto was written at Salzburg in 1780, when the composer was twenty-four years of age. The solo instruments play alternately in dialogue, only joining together when they lead up to the orchestral *tutti*.

1. *Allegro*.—After a fanfare on the chord of the key-note—so characteristic of Mozart's commencements—the first subject is given out at once by strings, succeeded by subsidiary matter for full orchestra. Following a pause on the dominant seventh, some further discussion ensues in which an answering phrase from the horns arrests attention. The orchestral *tutti* makes no reference to the second subject. At its conclusion the pianos enter together with an embellished version of the fanfare, and then the first piano delivers the first subject, the second piano restating it an octave lower. After a dialogue on the cadence they

join forces before the occurrence of the next orchestral *tutti*, consisting only of two bars. The first piano now deals with new developments of the material, repeated by second piano with ornamentations. A dialogue arising from this conducts to the second subject, announced by first piano, the second strain being assigned to the second instrument; and further dialogue passages, accompanied by strings and wind alternately, bring us to the peroration of the exposition. Short phrases of two bars derived from the first *tutti* are used for the working-out section, in which the pianos answer each other—at first alone, and later accompanied by the strings *pizzicato*, then by the oboes *legato*, and finally by sustained notes in the horns. In the recapitulation we find many new devices used to give fresh interest. In the last *tutti* occurs the pause for the *cadenza*. It would be interesting to know whether Mozart wrote a *cadenza* for this Concerto; in the final shake both solo instruments are indicated, and it is self-evident that two players could not extemporize together. In his letters he mentions playing this Concerto on two occasions.

2. The *Andante* is in B flat, and its theme is announced straight away by the orchestra. In its restatement by the solo instruments both start together, the first piano accompanying the first two bars with a shake, and then taking up the melody with embellishments. Some dialogue succeeds, and the first section ends with a caressing passage for strings. A modulation in E flat introduces a middle section in which the second piano, accompanied by sustained notes in the oboe, delivers a new theme in C minor answered by the first piano in B flat major, the solo instruments continuing in dialogue until the recapitulation, which soon follows. Here the instruments change parts in the restatement of the first subject.

3. In the *Rondo* the first subject is announced by the orchestra, the solo instruments entering with subsidiary matter. The second subject is given by the second piano with an accompaniment in thirds for the first piano. After

repetition the solo instruments exchange material. We then come to further dialogue-work and echo-passages on a dominant pedal, held by oboes and horns, which lead to the reappearance of the first subject on the first piano. This theme forms the basis of an orchestral *tutti*, followed by the new second subject, in the key of C minor. On its restatement the strings accompany with a fresh and striking figure. The return to E flat for the third division of the *Rondo* is preceded by a graceful conversation between the two pianos. The first subject is next presented by the second piano, repeated by the orchestra, and subsequently treated by both pianos, first in A flat and afterwards in B flat minor. The recurrence of the second subject is accompanied this time by a variant of the passage of thirds. A reference to the first subject precedes the pause for the *cadenza*, and the movement ends with a restatement of the theme by pianos and orchestra. This *Rondo* seems to anticipate Beethoven in the development of its subjects, recalling his Concerto in the same key, where with slight mention of the first subject, and in a remote key, he merges two divisions of the *Rondo* into one in order to obtain a working-out section.

II. FOR VIOLIN, VIOLONCELLO, AND SEVERAL INSTRUMENTS

CONCERTO NO. 1, IN A MINOR, for Violin and Orchestra. BACH

1. *Allegro*. 2. *Andante*. 3. *Allegro assai*.

Only three of Bach's violin Concertos have come down to us in their original form: those in A minor, E major, and G major. Three others have survived as clavier Concertos. The clavier Concertos in D minor, F minor, and the one for two Claviers in C minor were originally planned for violin; the last named for two violins. Of the two most familiar in the concert-room No. 2 in E is perhaps the most attractive by reason of its lively *Finale*, the one we describe here being rather more severe in style. The *Adagios* of both Concertos are among the most beautiful movements ever penned by Bach. Bach's Violin Concertos are written for accompaniment of strings with *continuo*, which term implies the addition of a keyed instrument (in this case the organ) to supply the harmony from the figured bass.

1. There is no indication of *tempo* at the beginning of this movement, but custom and the style of the music itself suggest a brisk measure for the opening *tutti*. The exposition of the first subject by the strings occupies twenty-five bars. The solo instrument then enters with its own theme, in the same key, and proceeds to elaborate it in semiquaver passage-work, the *tutti* accompanying with phrases from the opening subject. A third subsidiary motive is softly accompanied, except for emphatic ejaculations from the 'cellos. There are no interrupting *tutti* affording strong contrasts as in the modern concerto. The soloist practically holds the field throughout, his themes

reappearing in various keys, and the accompaniments add greatly to the interest of the music.

2. *Andante*, 4/4.—The slow movement opens with a broad sustained figure in the basses, deeply pathetic and expressively grave. Against this recurrent phrase—one may almost describe it as a *basso ostinato*—the rest of the strings (muted) have detached quavers. The solo violin enters with passage-work and spins its slurred triplet embroideries to the end of the movement; broken from time to time by short *tutti* interludes, in which the recurrent phrase is heard, occasionally from the violas, but mostly from the 'cellos and basses. With this appealing figure under a triplet passage for the soloist the movement dies away softly.

3. *Allegro assai*, 9/8.—The flowing theme of the *Finale* is played by the first violins, answered by the second violins and basses, *fugato* fashion. This is followed by a second theme, given out by the soloist with a slight, but rhythmically marked, accompaniment. The theme is repeated in the dominant but returns to A minor for some extended arpeggio passages, leading to a half-close on E. After a few bars for *tutti*, the solo violin resumes its first theme and continues with elaborate figures, one of which is distinguished by the continuous reiteration of the dominant E. The opening *tutti* now returns and closes the movement, the basses making a final reference to the theme.

CONCERTO IN G MINOR, for Violin and Orchestra. BACH

1. *Moderato*. 2. *Largo*. 3. *Presto*.

Of Bach's Violin Concertos those which passed into the hands of his son Philipp Emmanuel were saved for posterity, while those which were in the possession of the careless and dissipated Friedemann were hopelessly lost, with the exception of three which have come down to us

in the guise of pianoforte concertos. There seems to be no doubt that the concerto for clavier in F minor is practically an arrangement of a long-lost work for violin in G minor, and it has been, very legitimately, restored, in a modern edition, to the instrument for which it was originally designed. Like all Bach's Violin Concertos, it is written for the accompaniment of strings with *continuo*, that is to say, the addition of some keyed instrument to supply the harmony from the figured bass. In the present instance the *continuo* is for organ.

The first movement opens *Moderato* with a *tutti* setting forth the theme which is taken up by the solo violin at the thirteenth bar, and carried on with passages of semiquaver triplets. In the succeeding alternations of *tutti* and solo the orchestral sections are brief; merely suggestions to the soloist for the further elaboration of the material. In the *concerto* of Bach's time the solo part is of the nature of an *obbligato*, sustaining and enhancing the interest, but by no means dominating the situation as in the virtuoso concertos of a later date. The middle movement (*Largo*), with its somewhat elaborate figuration for the solo violin, over a moving bass, has a calm beauty of its own, although it is not so deeply touching as the slow movement of the Violin Concerto in E major, which has the form of a *Chaconne*. The final section (*Presto*, 3/8) opens with a brisk *tutti*, followed by interesting passage-work for the soloist, and carries us away by its fresh and infectious vitality.

CONCERTO IN C MINOR, for Two Violins and Strings. BACH

1. *Allegro*. 2. *Adagio*. 3. *Allegretto*.

This Concerto was originally written by Bach for two claviers and strings. As Bach himself arranged his Concerto for two violins and string orchestra for two claviers, there is some authority for transferring this Clavier Con-

certo to violins. The orchestration, which employs three flutes, two clarinets, two bassoons, two horns, and strings, is skilfully adapted to the style of the music.

The subject of the first *Allegro* is announced at the outset by the orchestra, the solo instruments introducing free matter growing out of what has preceded their entry. The second violin has the melody. In the key of the relative major the solo first violin has a running passage which might be taken as a second subject, but Bach lived before the establishment of the modern form of first and second subjects, with its exposition, working-out section, and recapitulation. It is, however, interesting to trace in these older composers their reaching-out towards future developments, and in this movement there is a well-defined recapitulation.

The *Adagio* has for its subject a beautiful melody, which is given by the second, and answered by the first violin, fugue fashion, in the key of the dominant. The whole movement is a dialogue between the two soloists.

Allegretto.—Here the subject is delivered by the solo instruments in unison, the orchestra joining in the second phrase; the basses having a counter-subject of great importance in the development of the movement. Embellishments (or variants) of the subject, and new counter-subjects, appear during the progress of the *Allegretto*; notable amongst the latter is one commencing with three emphatic F's given first by the solo instruments. Later, the subject itself appears with its first five notes inverted.

CONCERTO IN E MINOR (OP. 64), for Violin and Orchestra. MENDELSSOHN

1. *Allegro molto appassionato*. 2. *Andante*. 3. *Allegretto non troppo*. 4. *Finale: Allegro molto vivace*.

It is interesting to note that the year 1844, which saw the completion of the Violin Concerto under notice, was also memorable for one of Mendelssohn's most successful

visits to England. He was then at the zenith of his fame, and the London Philharmonic Society wrote to him early in the year offering him an engagement to conduct the last six concerts of their season. He accepted, and the middle of May saw him installed in the house of his friend Klingemann, 4 Hobart Place, Eaton Square. The success of the concerts under Mendelssohn's baton made this an auspicious year in the annals of the Society, and their historic interest was further enhanced by the first appearances of two such artists as Joachim (27 May) and Piatti (24 June). On 13 July he joined his wife and family at the watering-place of Soden, and there he completed the Violin Concerto under very happy conditions.

Among Mendelssohn's instrumental works none reflects the romantic spirit of his time, or the charm of the composer's personality, more completely than this Concerto. The idea of such a work seems to have occupied his mind for many years. The Concerto was actually begun in 1838. It was written for the famous violinist Ferdinand David, and dedicated to him. David gave Mendelssohn some useful advice on certain technical points, and finally introduced the Concerto to the public at a Gewandhaus Concert on 13 March 1845. It came at an opportune moment, for, as Kretzschmar observes, Beethoven's Op. 61 was still but little played, and no one knew anything of the Bach Concertos; so that Spohr held the field in undisputed dominion. Nor has time, and the influx of countless more modern concertos, served to dim the lustre or detract from the popularity of Mendelssohn's work.

The Concerto is constructed on conventional lines. Mendelssohn, it is true, follows the precedent of Beethoven in starting with the solo instrument instead of the customary orchestral epitome, and also in the linking of the various movements; but these are complete in themselves, and have no thematic connexion, as in the modern form of Concerto inaugurated by Liszt. One distinct innovation, however, may be found in this work: the occurrence of the

cadenza in the middle of the first movement, where it leads to the reprise of the first subject.

1. *Allegro molto appassionato*.—The first movement is the most important of the three, and defines the nature of the whole work. It opens immediately with the delivery of the first theme by the solo instrument. The melody is dreamy rather than passionate at first, but soon assumes a more ardent character. It is caught up and restated by the full orchestra. The violins and oboes presently have a new contrasting melody, which is continued by the soloist. An impassioned episode follows in which the solo instrument soars to the highest registers and descends *pianissimo* to the low G, holding this note over eight bars while the clarinets sing the serene and tranquil second subject, accompanied by the flutes. This theme is developed by the soloist. The first subject returns in the major, and the whole mood of this part of the movement is full of gladness and warmth. The working-out starts with the episodic theme originally introduced by the violins and oboes. This is repeated by the solo instrument, and leads to the rehandling of the preceding thematic material, ending eventually in the *cadenza*. At the close of this, the principal subject is brought back *pianissimo* by the wood-wind and first violins, the solo instrument being occupied with a series of arpeggio figures. In the recapitulation the first theme is succeeded by the melody of the episode, and finally the second subject is restated in the major. A *Più Presto* based upon the opening theme brings the movement to a close. The *Andante* follows immediately, and this occasions an inviting trap for misplaced applause.

2. The *Andante* begins with a few prefatory bars, after which the solo instrument introduces the beautiful limpid melody of the first subject. A contrasting theme recalls the more impassioned mood of the first movement. When the first subject has been repeated, we reach the *Coda*, in which the solo instrument has a series of semiquaver figures that bring the movement to a peaceful conclusion.

3. The *Allegretto non troppo* is a bridge of fourteen bars connecting the *Andante* with the final *Allegro*. The theme is given out by the solo violin and answered by the orchestra, the last few bars anticipating the rhythm of the *Finale*.

4. *Allegro molto vivace*.—A few preliminary bars herald the announcement of the joyous theme delivered by the soloist. Its brilliance and high spirits are characteristically Mendelssohnian. It shortly gives place to an episode equally animated and vigorous. The second subject is a little more weighty than the playful opening theme. The solo instrument presently foreshadows a new subject, subsequently fully discussed by the orchestra, after which it is used as a counter-melody to the first subject, which is now brought back with all its light-hearted brilliance softened and enhanced by the presence of this more sustained and deeply felt theme. Here the recapitulation commences and runs a normal course. In the *Coda*, based upon the second theme, the solo instrument continues to play a showy part.

CONCERTO IN E FLAT, for Violin and Orchestra.
MOZART

1. *Allegro con brio*. 2. *Adagio*. 3. *Rondo: Allegro*.

The first movement (*Allegro moderato*) opens with the usual orchestral *tutti*, in which both principal themes (the second in the key of the tonic) are presented. As is so frequently the case with Mozart, the first subject is a unison arpeggio of the chord of the tonic breaking at the third bar into harmony. The *tutti* concludes with a full close in E flat, when the orchestra repeats the unison arpeggio, the solo violin continuing the melody accompanied by the other strings. This is followed by passages for the solo instrument until the key of B flat is reached, when, after a short *tutti*, the second subject is given out in double notes by the solo violin. At the end of the succeed-

ing *tutti* there occurs an instance of Mozart's beautiful use of sequences and suspensions of the old school. Though old enough to be everybody's property, and grown trite from repetition, yet in Mozart's hands they always acquire fresh interest. The working-out section begins in C minor with a new melody for solo violin, variants of the *cantabile* portion of the first subject being worked into it. After another *tutti* the solo instrument has bravura scale and arpeggio passages leading to a cadence in C minor, when the orchestra enters with the remainder of the first unison theme, and thus prepares the way for recapitulation.

The slow movement (*Poco Adagio*) is a melody for the solo violin with accompaniment of strings. It has two subjects, and ends with the characteristic cadence of the slow movements of the composer's pianoforte sonatas.

The *Rondo* starts at once with its first principal theme, announced by the solo violin and replayed by the orchestra. It recalls Haydn in its rustic gaiety. The solo violin continues with more gay semiquaver passages until it introduces the second subject—in the key of the dominant and in double notes. Some brilliant passage-work is carried on until the key of E flat is reached for the re-delivery of the first subject as commencement of the second division of the *Rondo*. Its new second subject is again given to the solo violin. On reverting to E flat for the beginning of the third division, the usual restatement of the first theme is omitted, and the return is effected by means of the second subject of the first section, now in the key of E flat. Subsequently the C minor theme of the second division is repeated, and succeeded by *bravura* passages which ultimately lead us back to E flat for the first theme as the opening of the fourth division of the *Rondo*. After much showy work for the solo instrument the *Rondo* ends with matter derived from the first *tutti*.

CONCERTO NO. 5, IN A MAJOR (K. 219), for Violin and Orchestra. MOZART

1. *Allegro aperto*. 2. *Adagio*. 3. *Tempo di Minuetto*.

This Concerto, the fifth of the series of six for solo violin, was composed at Salzburg in December 1775, when Mozart was nineteen years of age. It is scored for a very small orchestra, having merely oboes and horns in addition to strings, and opens with the usual *tutti*, in which both subjects are presented—the first, however, only harmonically, the melody being reserved for future exposition by the solo violin. The announcement of the leading theme is preceded by a short *Adagio*, a lovely melody delivered by the solo instrument. The first three notes of this theme indicate the subject of the *Allegro*. The beautiful undulating accompaniment must have been in Weber's mind when he wrote the tranquil moving figure which accompanies Agnes's song 'Softly sighs the voice of evening' in 'Der Freischütz'. The *Adagio* ended, the course of the *Allegro aperto* is resumed, the solo violin presenting the melody of the first subject. This is succeeded by two bars of *tutti*, the last four notes of which—an arpeggio of the chord of A—furnish the initial phrase of the subsidiary matter which now follows as a bridge to the key of E for the second subject, the same four notes being used in accompaniment and in imitations. A short unison and octave passage for orchestra and a prelude passage in E for solo violin precede the second subject, which appears at the eighth bar. Its repetition is accompanied by a charming syncopated figure for *ripieno* violins. The brief middle section begins with a new melody for the solo instrument in C sharp minor, and at the end of its last orchestral *tutti* an ingenious use of the final bar is made to effect a return to A for the recapitulation. In this occurs the customary pause on the chord of 6/4 for the *cadenza*, which, however, is not given in the text.

There is a similar provision for a *cadenza* in the succeed-

ing *Adagio*. This movement is in E major and starts at once with the first subject, which, after the orchestral *tutti*, is presented by the solo violin an octave higher. The second subject, in B major, is introduced a little later by the *ripieno* violins, the soloist responding. On the completion of a short middle section, the return to E is effected by imitations of the opening phrase of the first subject.

The last movement, *Tempo di Minuetto*, has somewhat the character of a Minuet without adherence to its form. It has a second subject in the key of the dominant, announced by the solo instrument, and farther on, in what may be called the *Trio*, occurs another melody in the key of F sharp minor, also given by the solo violin. The exposition of the *Tempo di Minuetto* is followed by an *Allegro* in the style of Turkish music, and bearing some resemblance to the *Rondo alla Turca* in Mozart's A major Sonata for the pianoforte. In the recapitulation of the *Tempo di Minuetto* the melodies receive many delightful embellishments.

CONCERTO IN D (OP. 35), for Violin and Orchestra. TCHAIKOVSKY

1. *Allegro moderato*—*Moderato assai*. 2. *Andante*. 3. *Allegro vivacissimo*.

Tchaikovsky first mentions this work in a letter to Nadeja von Meck dated Clarens, 19 March 1878: 'The sonata [for pianoforte in G major, Op. 37] and the concerto interest me greatly,' he says. 'For the first time in my life I have begun to work on a new piece before finishing the one on hand. . . . I could not resist the pleasure of sketching out the concerto, and allowed myself to be so carried away that the sonata has been set aside.' A week later he tells his publisher, P. Jurgenson, that the violin concerto is rapidly nearing completion. 'I hit upon the idea quite accidentally, began to work at it, was completely carried away—and now the sketch is all but finished.'

The Concerto was originally dedicated to Leopold Auer,

who failed to appreciate its brilliant possibilities, and shirked its first performance in St. Petersburg, just as Nicholas Rubinstein had evaded the production of the Pianoforte Concerto in B flat minor in Moscow. It is fair to add that in later years Auer—like Rubinstein—recanted his unfavourable opinion and became one of the finest exponents of the work. Meanwhile Adolphe Brodsky had recognized its merits and overcome its difficulties, and in December 1881 he resolved to bring it out at one of the Philharmonic Concerts in Vienna. Few, if any, of Tchaikovsky's works received their first performance outside Russia, and the reception accorded to the Violin Concerto was such as to make him regret the unusual occurrence. The quality of Hanslick's vituperation is now common knowledge, and, with two exceptions, the rest of the press followed his lead. Still suffering from this *peine forte et dure*, and filled with gratitude to Brodsky for his courage and sympathy, Tchaikovsky substituted his name for Auer's in the dedication of the work.

I. The orchestral Introduction opens with an unaccompanied phrase for the first violins which at once awakens interest, but does not fulfil any thematic function in the movement to come. At the tenth bar the violins introduce a figure which adumbrates the leading subject of the *Allegro*. This is ushered in by a passage for the solo instrument, which forthwith proceeds to state the principal theme, accompanied *pizzicato* by the lower strings. When this has been announced the solo violin has a preliminary *cadenza*—constructed upon a new figure—of which florid chromatic passages form the chief feature. In the course of this the principal subject is repeated by the orchestra. An arpeggio passage in semiquavers introduces the second subject—of Mozartian limpidity—also given out by the soloist. Full and brilliant treatment of this brings the first part of the movement to a close. In the second section (*Moderato assai*) the principal theme recurs *fortissimo* in the orchestra, the wood-wind accompanying it in a figure of march-like

rhythm. After much showy writing for the solo instrument and a return of the leading subject, comes the true *cadenza*, written by Tchaikovsky himself. This is of moderate length. During the recapitulation, the solo instrument is almost increasingly in evidence. A brilliant and energetic *Coda*, in which the *tempo* becomes continuously accelerated, brings the movement to an end.

2. *Canzonetta* (*Andante*, 3/4).—A short, tranquil introduction for wood-wind precedes the announcement by the solo violin of the plaintive air in G minor which forms the sole theme of this movement. It has something of the sentimental melancholy of a Malo-Russian folk-song. The flute plays charmingly with a fragment of this song. The treatment is simple, and no explanations are necessary to the enjoyment of the movement. A figure appears in the *Coda* which heralds the principal subject of the *Finale*.

3. *Finale* (*Allegro vivacissimo*, D major, 2/4).—It was this movement, with its abounding vitality and frankly Russian aroma, which in the first instance literally ‘stank in the nostrils’ of pedantic critics. After sixteen bars of orchestral introduction the solo instrument gives out a lively dance-theme and discourses upon it, the orchestra having a light accompaniment meanwhile. An ascending scale-passage for the solo violin introduces a second subject with scarcely less gaiety and swing than the first. On these two folk-dance tunes—purely Russian in spirit, but original in invention—Tchaikovsky has built a movement the brightness and infectious gaiety of which would probably have delighted Beethoven as much as it shocked Hanslick.

CONCERTO IN B MINOR, for Violoncello and Orchestra. DVOŘÁK

1. *Allegro*. 2. *Adagio ma non troppo*. 3. *Finale* (*Allegro moderato*).

This Concerto was one of the last works written by Dvořák before he left New York in 1895. It was played for the

first time by the late Leo Stern at a London Philharmonic Concert on 19 March 1896.

Allegro, 4/4.—The movement opens with an orchestral symphony in which the thematic material is exposed and to some extent developed. The principal subject is at once announced by the clarinets, to which the bassoons are soon added. It then passes to the first violins and violas, accompanied by the wind instruments. A climax is reached with a *fortissimo tutti* marked '*grandioso*'.

The long melodious second theme, in D major, is given out by the horn, continued by the clarinet, and developed by the wood-wind in general. There is a brilliant and energetic *Coda*, after which the solo violoncello enters with the first subject in B minor. This is elaborated freely and with a good deal of florid work, in accordance with the indication *quasi improvando*. The second theme, in D major, is also heard on the solo instrument. The second section of the movement starts with a reappearance of the first theme announced by full orchestra. The working-out is full. The first theme is heard in augmentation with a fresh counter-melody in the flute. The recapitulation breaks away from the customary rule, there being no return of the first subject—the free fantasia and the third section blending into one. The *Coda* bears out the earlier indication *grandioso*, being based upon the opening subject worked up to a powerful climax.

The *Adagio ma non troppo* is in G major, and begins with a foreshadowing of the first theme in the clarinet, accompanied by the oboes and bassoons. At the eighth bar the solo instrument gives out the theme in full and develops it at some length. A brief interlude for *tutti*, in which a fresh subject occurs in the minor, leads to the introduction of the true second theme, allotted first to the solo violoncello, and subsequently to the wood-wind, the 'cello having florid passages in the meantime. The first subject makes its reappearance in the horns, with a rhythmical accompaniment *pizzicato* in the basses. Shortly

afterwards the solo instrument has an accompanied *cadenza*, and a brief *Coda* brings the movement to an end.

The *Finale* (*Allegro moderato*), in extended *Rondo*-form, opens with a long introductory section for full orchestra, wherein there are suggestions of the first theme, which is presently stated in full by the solo violoncello, and repeated by the *tutti*. A second subject is also given out by the 'cello, accompanied by wood-wind and strings *pizzicato*. With a change of *tempo* to *poco meno mosso*, the clarinet introduces a fresh melody against some ornate passages of accompaniment for the soloist. When this has been fully elaborated a short *Andante* connects the first and second parts of the movement. The theme of the latter is heard on the solo instrument, accompanied by the wood-wind. The *Coda* (*Andante maestoso*) is followed by a very brief *Allegro vivo* which recalls the chief subject, and this brings the work to a spirited conclusion.

CONCERTO IN A MINOR (OP. 33), for Violoncello and Orchestra. SAINT-SAËNS

This is the first of two concertos written by M. Saint-Saëns for violoncello and orchestra, the second being dedicated to M. Hollman. The work we are dealing with was composed in 1872, and first performed at one of the concerts of the Paris Conservatoire in January 1873. The Concerto is constructed in one continuous movement. The full orchestra gives out a single chord, after which the chief theme (*Allegro non troppo*) enters immediately on the solo instrument, with a tremolo accompaniment for violins and violas. This subject is then transferred to the flute and clarinet in octaves, a counter-melody being given to the solo instrument. This is succeeded by an impassioned episode based upon the first subject. When the music has grown soft and quiet once more, the second subject is introduced, as calm in character as the first was energetic. A long passage of sixths (*animato*) for the solo instrument, with a

triplet-figure of accompaniment in the first and second violins, leads to a *tutti* (*Allegro molto*). The development is chiefly concerned with the elaboration of the first subject. Towards the close of this section the second theme makes a reappearance on the solo instrument and conducts to a second section (*Allegretto con moto*). A dainty theme is now heard for the muted strings, the soloist having an independent *cantabile* melody in complete contrast. In the course of this section the soloist has a brilliant unaccompanied *cadenza*, ending in a long trill. Soon afterwards this graceful *Allegretto* comes to an end with the recurrence of the first theme, leading to the third and last section of the Concerto, 'a little slower'. The solo instrument announces the subject, syncopated, and romantic in feeling. This quiet commencement soon gives place to an episode of a more stirring character, which starts in the orchestra and draws the solo instrument to take part in the agitation. After considerable elaboration of this material and some showy work for the soloist, the syncopated theme returns in its original form and leads to a repetition of the opening theme in the full orchestra. A vigorous *Coda*, containing a new subject for the solo instrument, brings the Concerto to an end.

CONCERTO IN A MINOR (OP. 102), for Violin, 'Cello, and Orchestra. BRAHMS

1. *Allegro*. 2. *Andante*. 3. *Vivace non troppo*.

1. This Concerto, like Beethoven's Pianoforte Concerto in E flat, begins with a Prelude in which, after the orchestra has alluded to the principal theme, the violoncello opens with a solo 'in manner of a recitative'. The wind instruments now enter with a short reference to the second subject, the last three notes of which are echoed and developed by the solo violin for five bars. When the violoncello also joins in passages of imitation and *arpeggios*, a

scale-passage, followed by very full chords, leads to the usual first *tutti*, in which both principal themes are announced, the second in the key of the subdominant. At the end of the *tutti* the solo violoncello enters with the first bar of the theme (succeeded by free matter), and is echoed by the solo violin, which starts with the second bar of the theme. The solo instruments remain in evidence until we come to the second subject. This is in the orthodox key of the relative major, and consists of a melody of fourteen bars given to the 'cello and answered by the violin, three chromatic notes in it being used for imitations. After brilliant *arpeggio* passages for the two solo instruments, accompanied by sustained notes in the wind, the concluding *tutti* of the exposition is arrived at. The working-out section commences with the iteration of the first theme by the solo instruments, and imitations which grow out of it. Following this is a development of a subsidiary theme by orchestra, accompanied by chains of shakes on the solo instrument. This section contains a striking passage by which, from the chord of A flat, the dominant of A minor is reached through a series of chords sustained *pianissimo* by the strings, the dominant being emphasized by a *pianissimo* drum-roll. The scale-passages and chords which led from the Prelude to the first *tutti* now usher in the recapitulation, again adopting the precedent of Beethoven's E flat Concerto. In the recapitulation the restatement of the second subject is reversed, the violin having the long melody while the 'cello accompanies with *arpeggios*.

2. The slow movement (*Andante*), in D major, has an introduction of two bars in which the first four notes of the theme—A, D, E, A—are announced slowly: the first two by the horns, and the third and fourth by the horns and wood-wind. These must be noticed, as they occur again in the recapitulation and, in inverse order—E, A, A, D—conclude the movement. After this short introduction the first theme is given out by solo instruments in octaves,

accompanied by the strings, subsequently joined by wood-wind. The middle section, in the key of F, is occupied by new matter. While the horns hold the low F, the wood-wind delivers a new theme, in the second part of which the solo violin has a figure of triplets that is imitated by the violoncello. In the recapitulation this figure is used to accompany the wood-wind in their portion of the theme, the strings (of the orchestra) playing the slow notes with which the movement opened. At the close the solo instruments have the slow *E, A*, and are answered by trumpets and horns with the *A, D*.

3. The theme of the *Vivace non troppo* is at once presented by solo violoncello and repeated by the violin. The same order is observed in the statement of the second subject in double notes, the violin being accompanied by horns and bassoons with passages from the first theme, now sustained instead of reiterated. The working-out section is chiefly taken up with new matter, a syncopated theme in F major, announced by clarinets and bassoons, being used for development. The movement concludes with a *Coda* in A major, the material of which is evolved from the first theme. Two noteworthy features of this Concerto are the fullness of the harmony in the solo parts and the Bach-like style in which the themes are developed.

BRANDENBURG CONCERTO NO. 1, IN F, for Solo Violin, 3 Oboi, Fagotto, 2 Horns, and Strings.
BACH

1. *Allegro*. 2. *Adagio*. 3. *Allegro*. 4. *Minuet and Trio*.
Polacca and Trio.

The Six Brandenburg Concertos¹ were so named because they were commissioned from Bach by Christian Ludwig, Margraf of Brandenburg, a generous patron of the musical

¹ For a general note on these Concertos see Vol. I. of *The Concert-goer's Library*.

art. The set was completed in March 1721 and dispatched to Berlin, where the Margraf was then residing. They were specially intended for the use of his private band, which numbered several players of distinction. The dedication of the Concertos was written in French, according to the custom of the period; but it is most probable that Bach employed some one else to draft this, as his own knowledge of the language was hardly equal to the task. The Margraf of Brandenburg died in 1734 at his country estate at Malchow, and the manuscript of the Concertos was sold for a mere trifle, but was eventually rescued from the risk of complete oblivion.

Spitta considers that these works exhibit 'the highest point of development that the older form of the concerto could attain'. They are described by Bach as *Concerts avec plusieurs instruments*—in other words as *Concerti grossi*, in which several solo instruments are accompanied by an orchestra for strings, or strings and wind combined, at the taste and discretion of the composer. Strictly speaking, however, only the second, fourth, and fifth of the Brandenburg Concertos come under this heading; the common feature which gives unity to the series is 'the concerto-like form from which is here developed to the greatest musical freedom' (Spitta).

Considering the popularity of the remaining five Concertos, it is difficult to account for the neglect of the first of the set. Its musical content is in many respects as interesting and beautiful as that of any of the others, consequently we are forced to the conclusion that the horn-parts, which lie inconveniently high, have been the chief reason for its exclusion from concert programmes. The solo violin in this Concerto was originally the *violino piccolo*, a smaller instrument of a bright tone, tuned a minor third higher, the part for which in this case was therefore written in the key of D.

1. *Allegro*.—The first movement does not actually bear any indication of *tempo*, but the time-signature 4/4 evidently

implies a quick movement. A *tutti* of twelve bars announces all the thematic material on which the *Allegro* is based, and is followed by developments in which the three instrumental groups—horns, wood-wind, and strings—answer one another, the ‘concertirrende violono’ doubling the *ripieno* first-violin part throughout, except in three bars which occur in the middle of the movement. At each climax the three groups are united with a fine effect of sonority. This movement forms the *Sinfonia* to the church cantata ‘Falsche Welt, dir trau’ ich nicht’, in which the same orchestra is employed, the solo violin being omitted.

2. *Adagio*.—Spitta describes this movement as ‘one of the most impassioned songs of woe ever written’. Opening with the chord of the dominant, the movement begins as a duet between the first oboe and solo violin; the former giving out the subject on the dominant, and the latter repeating it on the tonic. The basses, strings, and bassoon take a portion of the subject in turn, accompanied by a figure of three notes in the oboes, answered in a lower position by the strings, which gives rise to some sharp collisions between natural and flat. On reaching the key of A minor, the theme is again resumed by the oboe, responded to by the violin in canon at the unison. A repetition of the bass passage with natural against sharp leads back to D minor, and the theme is restated in canon, starting off with the solo violin. A cadence in D minor is followed by a series of chords in which wind and strings contradict each other as to key, and this brings us to a half-close conducting to the next movement.

3. *Allegro*, 6/8.—Some authorities regard this as being actually the *Finale* of the Concerto. It is a movement full of joyous sentiment and audacity; in every respect a strong emotional contrast to the threnody which has preceded it. After a *tutti* of sixteen bars, the solo violin—which comes into much greater prominence in this movement—repeats a portion of the subject, after which it is again resumed, *pianissimo*, by the orchestra. The first oboe and violin are

now heard answering one another in a figure derived from the first theme. Here it will be noticed that the violin has chords of three—and even four—notes. Later on the second horn replaces the oboe in the continuation of the dialogue. After a full close in C, we have an episode in A minor consisting of a duet between solo violin and oboe. This section of the movement ends with an *Adagio* of two bars, after which the first subject is resumed by the solo violin and restated softly by the orchestra, followed by the dialogue passages described above.

4. *Minuet and Trio. Polacca and Trio.*—This is the only one of the six Concertos containing a fourth movement, and Spitta regards these dances as mere appendages to the work, which is organically complete without them—a rare instance, in fact, of Bach's concession to prevailing fashion. However this may be, there is no question as to their charm and musical value. The alternation of the *Minuet* with all three dances blends them into one movement. The *Minuet* starts with a canon between treble and bass which is repeated in the second section, its *Trio* being played by first and second oboes and bassoon. The *Polacca* is written for strings, the first half on a drone bass. The *Trio* of the *Polacca* is for horns, all three oboes playing a bass which frequently goes above the treble. The high parts for horns in this and other movements of the Concerto will not escape notice.

BRANDENBURG CONCERTO NO. 2, IN F, for Flute, Oboe, Trumpet, Solo Violin, and Strings. BACH

1. *Allegro*. 2. *Andante*. 3. *Allegro Assai*.

The six Brandenburg Concertos are so named from their dedication to the then Margraf of Brandenburg, and are dated 1721. They were written for various solo instruments combined with strings and cembalo.

1. The joyous theme of the first movement is given out

by all the instruments together. At the ninth bar the solo violin announces another short subject, which, after the orchestra has again asserted its theme, is answered by the oboe and, with alternations of the orchestral theme, by the trumpet and flute. The writing for the trumpet is exceedingly exacting as regards agility of execution. The return of the first theme in unison, after a modulation into A minor, will arrest attention.

2. The slow movement (*Andante*), in D minor, is for soli flute, oboe, and violin with a moving bass accompaniment, the solo instruments joining in one after another with the theme, and throughout the movement replying to each other with it, or with portions of it, as in a fugue.

3. In the last movement (*Allegro assai*) the theme is given out by the trumpet, accompanied by the basses, the other solo instruments entering in fugal fashion with the same theme on alternate tonic and dominant. The movement ends somewhat unexpectedly with a restatement of a portion of the theme by the trumpet. The quick movements of these concertos have something of the light-hearted joyousness of Haydn.

BRANDENBURG CONCERTO NO. 4, IN G, for Two Flutes, Violin, Organ, and Strings. BACH

1. *Allegro*. 2. *Andante*. 3. *Presto*.

Allegro.—To the two flutes is given the announcement of the theme, which consists of *arpeggios* of the chords of tonic and dominant, followed by passages of thirds on the same chords. At the thirteenth bar occurs a figure of semiquavers worked in sequence and modulating into D. When the new key is reached, the first theme reappears, and so on throughout the movement. A full close on G marks the conclusion of the first division of the movement, whereupon ensues a violin solo consisting entirely of semiquavers, and growing out of the figure of *arpeggios* in the

first theme. This modulates through D and A major into E minor, when the first theme is resumed. Later on, the flutes have a duet accompanied by basses and *continuo* until the key of A minor is entered, when, with the recurrence of the first theme, the solo violin has another solo, this time consisting of demisemiquavers in scale-passages. When we come to the key of C, the first theme is again heard, and the remainder of the movement is worked out on the same lines.

In the *Andante* (E minor) the flutes have the melody throughout, the solo violin being bass to them in the soft echo passages in three parts. Thirds, with their inversions, sixths, are again much in evidence. The movement ends with a half-close in E, and so leads to the

Presto, a fugue with a violin solo in the middle. The subject is announced by violas with a bass accompaniment, the answer being given to the second violins. When the exposition is completed the solo violin has a lengthy passage of quavers, during which the flutes accompany with quotations of the first subject and with long holding-notes, which holding-notes are developed in the following *tutti*. After the close in E minor, occurs the violin solo, accompanied by basses and *continuo* and then by violins, first and second playing imitations based on the first few notes of the subject. On the close of the solo the fugue is resumed and, with two episodes for flute, continued to the end.

BRANDENBURG CONCERTO NO. 6, IN B flat, for
Violas, Violoncellos, and Double-Basses. BACH

1. *Allegro*. 2. *Adagio ma non troppo*. 3. *Allegro*.

We came to know five of the Brandenburg Concertos at the Promenade Concerts for some years before we heard the sixth. Its peculiarity is the complete absence of violins from the score. The original instrumentation was for two

viole da braccio, two viole da gamba, 'cello, double-bass, and cembalo. As we now hear it, the violas are divided into two parts, the 'cellos into three, and one part for the double-bass.

1. *Allegro*.—The violas break straight away with their vigorous subject and counter-subject, pitted one against the other, yet forming a closely-knit twofold rhythm. A steady quaver accompaniment pulses in the rest of the strings. At the sixteenth bar the 'cellos take part in the theme for the first time, imitated by the remaining groups of instruments, and the interweaving of the parts shows increasingly Bach's polyphonic mastery. A figure from this theme is constantly reappearing as the development continues.

2. *Adagio ma non troppo*.—The second violas give out a lovely *cantabile* theme, taken up by the first violas, a fifth higher, and carried on *fugato*, by these instruments, while the 'cellos have a moving crotchet accompaniment over the solid semibreves and minims of the double-basses. The movement, which is deeply expressive, dies away softly on a half-close on the dominant of G minor.

3. *Allegro*, 12/8.—The broad but vivacious theme somewhat resembles a Gigue. It is entrusted to the violas and its development is interrupted from time to time by imitations in dialogue. Then the first violas play it against semiquaver passage-work for the second violas and vice versa. The principal theme presently recurs as in the opening bars. This is followed by further elaborate work for the violas. In this way the *Allegro* is carried on to its close, which is effected by a *fortissimo* restatement of the chief subject.

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